

Andy Bergman—the Funniest Writer You've Never Heard Of
Mr. Peepers With the Boys in Their Summer Dresses

NEW YORK

ON THE

WATERFRONT

BY PETER HELLMAN

How do big deals get done—and sometimes undone—in New York? This is the untold story of how an ambitious city official scuttled a nearly \$160-million Brooklyn waterfront project by an upstart developer. The city official says he killed the project strictly on the merits. But his good friend had committed suicide while a business partner of the developer, and the city official himself was still getting profits from a private deal with the developer. The waterfront scheme was dead—only to be resurrected at the last minute by the governor, who had his own reasons.



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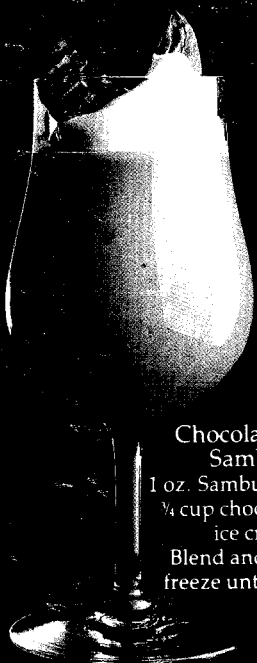
White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.



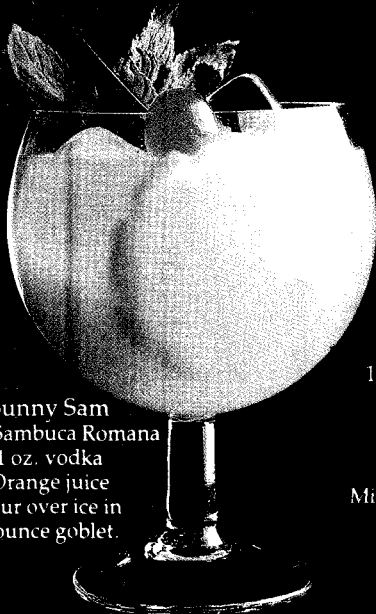
**Romana
Caffe**
1 oz. Sambuca Romana
¼ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.



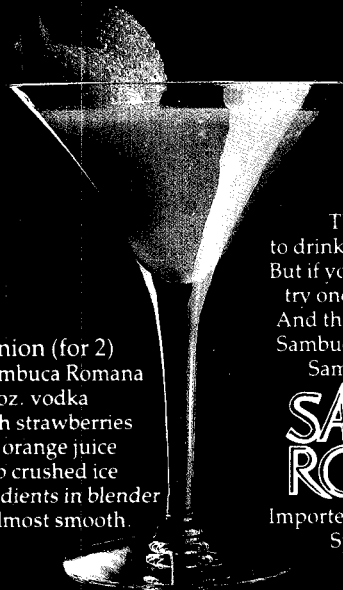
**Chocolate Chip
Sambuca**
1 oz. Sambuca Romana
¼ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.



Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.



Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
¾ cup crushed ice
Mix ingredients in blender
until almost smooth.

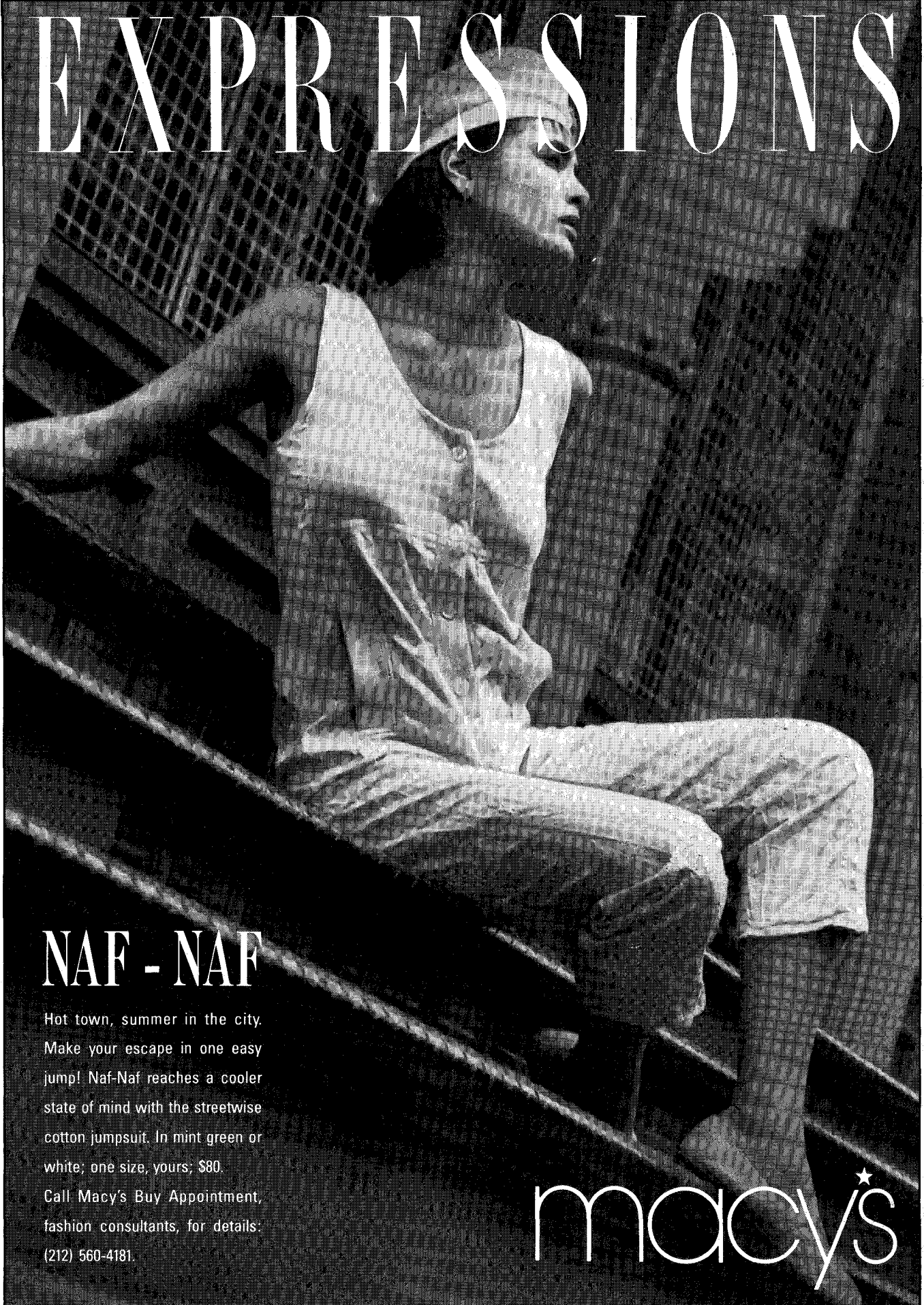


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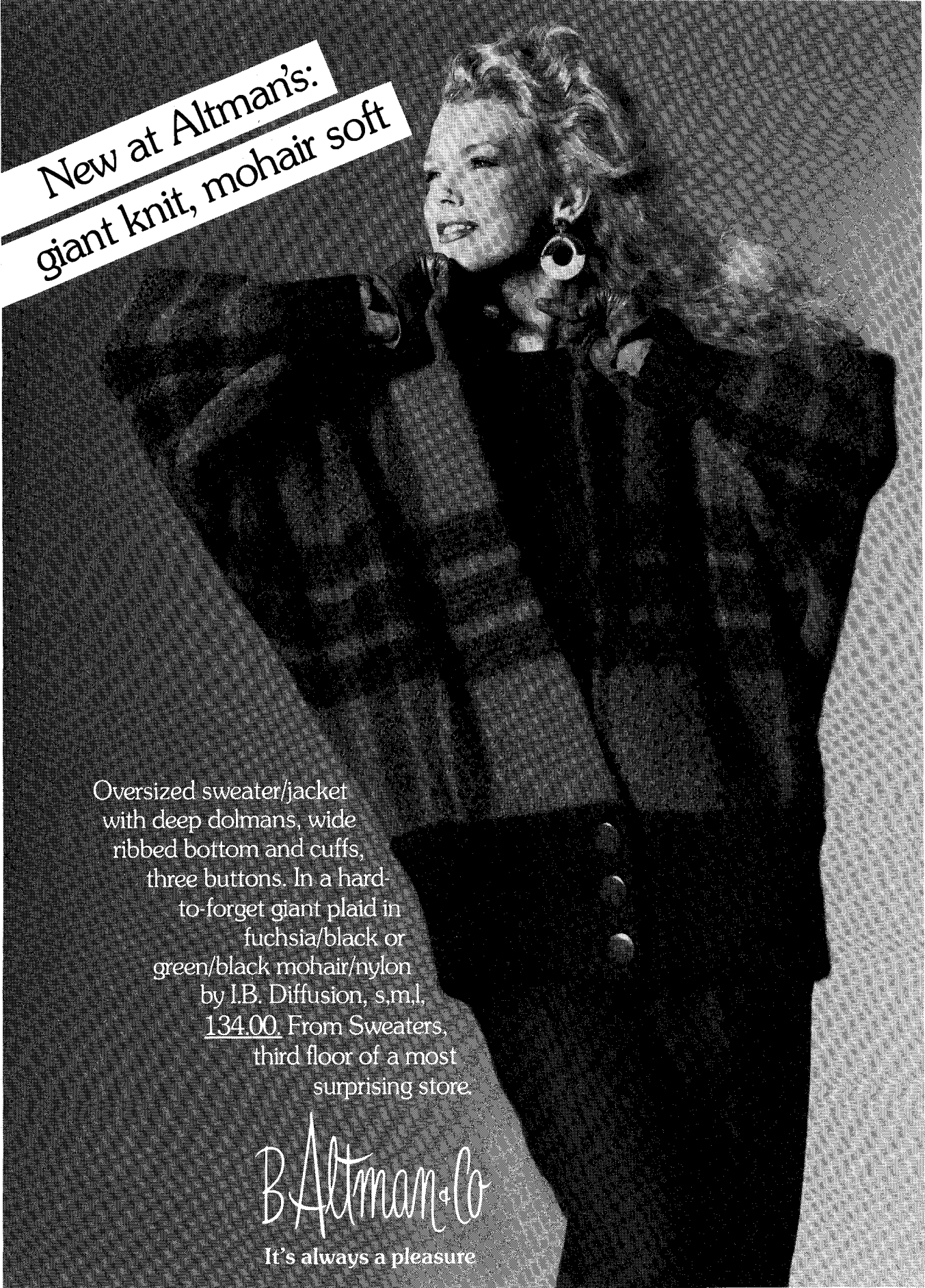
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BY PETER HELLMAN

Seven years ago, Jeff Byers, a Manhattan businessman, committed suicide. Today, the repercussions of his death are being felt in the battle to develop Fulton Landing, a decrepit stretch of the Brooklyn waterfront. The saga of Fulton Landing provides an inside look at the way big real-estate deals get done—and undone—in New York. At the center are David Walentas, an upstart developer who was Byers's partner and whom some blamed for his death, and Kenneth Lipper, the city's former economic czar, who did what he could to kill Walentas's project.



42 The Unknown King of Comedy

BY ERIC POOLEY

Andy Bergman is America's funniest unknown screenwriter—the creator of *Blazing Saddles* and *The In-Laws*. Next week, his latest film, *Fletch*, opens; his first play should be on Broadway this winter. Bergman's movies are all set in middle-class landscapes that suddenly explode. As he explains, his films act out “my worst paranoid fears—you're stepping into a puddle, and it's the Amazon River.”

46 Fashion: Bathing Beauties

BY WENDY GOODMAN



What suits you this summer? For once, the question is not limited to whether to bikini or not, because on the beach, as on the streets, there have never been more options: There are lavish floral prints, bold geometrics, layers, bottoms that roll up, tops that roll down, even the glitter of rhinestones. This summer's bathing suits are flattering, fun—and fashionable.

52 What's Bugging You

BY JANE GOLDMAN

Cockroaches are hardy creatures: They eat almost anything, they can sense the slightest breeze and start running in .05 seconds, they can squeeze themselves as flat as a dime, they can fly. And worst of all, they can develop resistance to toxic chemicals, so what worked last year might not this year. But just last month, effective new chemicals came on the market to help solve the resistance problem, and pest-control professionals now believe that they can triumph over the roach. This is *New York's* step-by-step guide to winning the war, whether you're waging it yourself or bringing in reinforcements.

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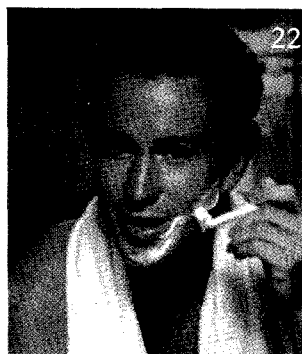
The Reagan administration is finding ways to get its “unfiltered” message to the people.

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LETTERS

Going for Broke

IT'S HARD TO LAUGH AT BANKRUPTCIES these days, but Joyce Wadler's delightfully juicy piece on Nikki Haskell was good for a few chuckles ["The Unsinkable Nikki Haskell," May 6]. The most amusing line was the flashy Comp queen's comment that she put all her money into her now defunct cable-TV show.

Steve Govoni

Senior editor, *Financial World*,
Manhattan

NIKKI HASKELL IS ONE OF THE PEOPLE indirectly responsible for turning New York City around. During the recession of the mid-seventies, Nikki bombarded a lot of us with invitations. She got us out and moving again. We made contacts and negotiated deals. I danced with her once at the "old" Studio 54. I even remember the tune: It was "Instant Replay," and that's what was happening to New York City.

James Hammond
Manhattan

FASCINATING. THE GOALS PEOPLE WILL set for themselves and the lengths to which they'll go to achieve them. Honest, hardworking people toil long hours to support themselves and their families. Meanwhile, Nikki Haskell flits about Manhattan, sponging whatever she can from whomever she can.

Thomas C. Rizzo Jr.
Manhattan Beach

I SPOTTED NIKKI HASKELL ONCE ACROSS the deck during the last big bash of one summer at Fire Island. We talked about nearly everything. Meanwhile, I could hear barely muffled cracks like "Who does she think she is?" and "She's so Jewish!" Her quiet reply to me was "You're damn right I am!" As the sun was coming up, she told me that the two important things for her were being involved in the intense action of her high-powered, glamorous world and the strong loyalties she has for and from her friends. In 50 years, I won't remember anyone else at that party, but Nikki and I will still be friends.

Donald Sacks
Manhattan

IT'S A TOSS-UP AS TO WHO COMES OFF worse: the all-too-obvious Nikki Haskell or all the people who bothered to give

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OH WHAT A FEELING!

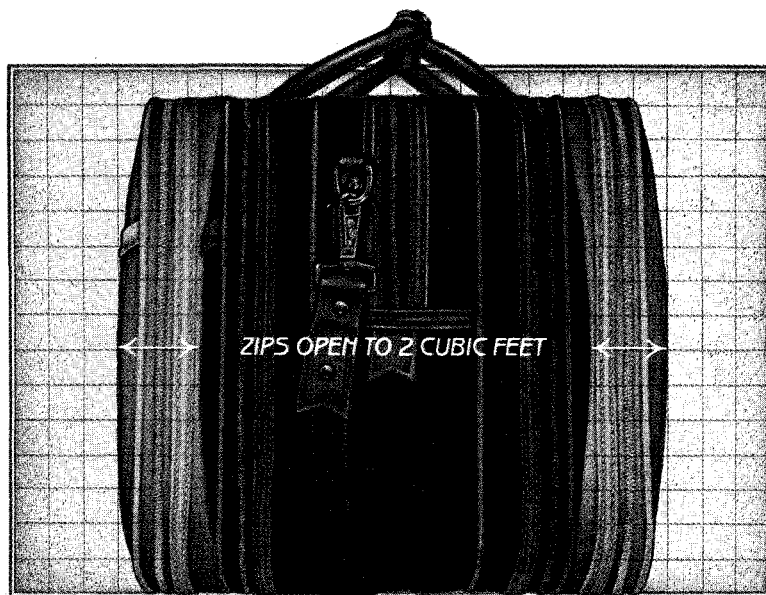
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Beatrice

her money, energy, or the time of day.

Bob Murphy
Manhattan

I KNEW WHO NIKKI HASKELL WAS BEFORE I read your article on her, and—despite what she says about never taking subways—I *swear* I saw her last summer on the IRT number 6 train.

David Janis
Manhattan

Friend or Foe

AT LAST, HERE IS AN AMERICAN POLITICAL intellectual who is not an ideological wimp regarding our relations with the Soviet Union, the need to fight Marxism-Leninism in Central America, and taking a tough stand at the U.N. ["The Prime of Jeane Kirkpatrick," by Michael Kramer, May 6]. I admire Kirkpatrick because she supports the United States' allies while making life miserable for its enemies.

Brian P. Duman
Easton, Conn.

THE KIRKPATRICK-KISSINGER ACADEMIC axis has one basic premise with regard to American foreign policy: The people of other nations are irrelevant, their governments less so only to the extent they serve the United States' needs. At least the British colonial systems brought to their client states coherent structures and standards of government. We interject a kind of proxy imperialism of might that ignores our professed values and, as history has shown, ends up sacrificing our best interests. However intellectually sophisticated Kirkpatrick and her admirers are, emotionally they're like kids who give their allowances to the class bully to keep others out of the sandbox.

H. L. McCarthy
Scarsdale, N.Y.

WHEN VIEWED AGAINST THE PATHETIC excesses of Nikki Haskell's bizarre life, Jeane Kirkpatrick's strength and intelligence seem all the more pronounced. Well done!

Cecelia Fielding
Chicago, Ill.

Casts Off

PETER G. DAVIS IS ONE OF THE MOST candid and thought-provoking critics in print today. His review of Aldo Protti's Met debut in *Rigoletto* ["Music: Memories—The Bad and the Beautiful," April 29] was on the mark as to what is wrong with the Metropolitan Opera today. If the Met's former casting director is responsible for much of the casting for the next five years, I daresay that things will be slow to improve. I have heard it said that what is wrong with the Met is that there are no great singers around anymore. There *are* great singers, but thanks to the casting staff of the Met, not many of them sing there on a regular basis. I listen to

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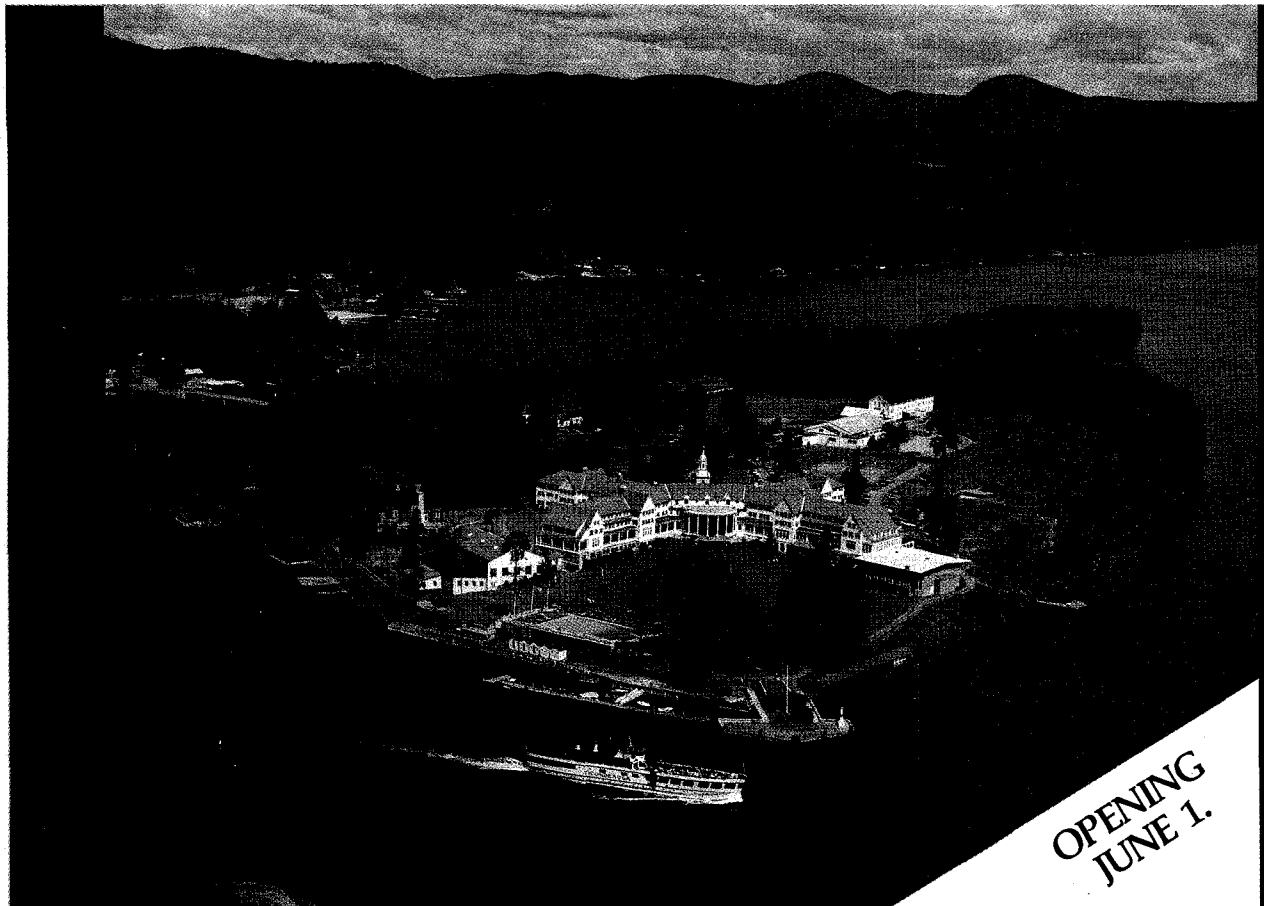
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the Met broadcasts and watch the telecasts and often wonder why clearly third- and fourth-rate singers are applauded and cheered as though Caruso or Galli-Curci had just sung. It takes a critic like Davis to tell it like it is. I hope that someone in charge at the Met will listen.

George Dansker
New Orleans, La.

What's In a Word?

MR. PEEPERS USED THE PHRASE "WENS and fenwicks" ["Fast Track: Mr. Peepers's Nights—Men of a Certain Age," May 13]. I can't find the meaning of "fenwick." I'd appreciate it if you'd let me know what the word means in the context of the column.

Sid Greenberg
The Bronx

Mr. Peepers replies: It is a made-up word that means the same thing as "wen."

Co-opted

THE BOLD BANNER "CO-OP TYRANNY" across the cover of the April 22 issue was followed up by Daniel Wise's even bolder article. But it is obvious that the cover and the article were designed to sell magazines rather than to deal with the realities of housing cooperatives. Boards of directors are elected by the shareholders to manage the affairs of the cooperatives, and they do so with prudence, integrity, and fidelity, not "as a group of rule-makers who act with the arrogance of a council of village elders." The success of housing cooperatives in providing decent, safe, and sanitary homes results from the voluntary efforts of elected board members. They follow cooperative principles in their housing, using their best judgment in their decisions. Boards of directors are to be praised for maintaining an important inventory of good housing while rental buildings are deteriorating and being abandoned. Considering the large number of cooperative memberships sold in the past few years, it is a tribute to these boards of directors that so few complaints of discrimination are filed or even adjudicated in favor of the complainant. To pick out a few isolated cases, and thus smear all boards of directors, is journalistic tyranny.

Charles Rappaport
President, Federation of New York
Housing Cooperatives
Queens

Daniel Wise replies: I did not have to look far to find the instances of abuse that I cited in the article; indeed, I found many more cases than I had space to include. And even the brokers who declined to speak to me (because they considered the matter "too sensitive") said that the arbitrariness of some co-op boards is a serious problem.

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INTELLIGENCER

BY SHARON CHURCHER



Reach Out and Touch Someone... As Long As It's AT&T

AFTER BEING TOLD repeatedly to choose a long-distance telephone service from the many available, thousands of New Yorkers are finding out that, at least for now, they have no choice but AT&T.

Why? AT&T says it's because of computer foul-ups, but such rival long-distance carriers as MCI and Allnet Communication Services claim it's partly due to a deliberate disregard of customers' orders. In the middle is New York Telephone, the local company through which people order their

long-distance hookups.

"People who've signed with us are being billed by AT&T," charged Robert Jackson, MCI's director of public policy. "AT&T is bumping competitors' customers to itself, and New York Telephone is making matters worse with inaccurate processing of orders. They're stealing our customers."

The situation is also riling customers. A longtime MCI user who had told New York Telephone that he was continuing with that firm told *New York* last week that he

is now being billed by the more expensive AT&T. He said he complained to New York Telephone and was told to pay the bill or lose his phone service.

New York Telephone spokesman Tony Pappas denied any deliberate disregard for customer orders and claimed the complaints were sour grapes from rivals that hadn't won as much of the market as they anticipated. However, his firm's parent company, NYNEX, has notified the Justice Department that AT&T incorrectly assigned itself 61,000 busi-

ness lines in the New York-New England area. New York Telephone has said this could take at least a month to straighten out.

AT&T spokeswoman Sally Sherwood denied there is a widespread problem but acknowledged the 61,000 incorrectly assigned lines, calling them the result of "a computer error . . . by no means intentional."

What about errors alleged by individual customers and other long-distance services? Said Sherwood, "Tell them to call us. We'll solve them on a case-by-case basis."

Bagley Questions Her Buy

THE NEW OWNER OF CELEBRITY SERVICE, Vicki Bagley, has asked her lawyers to investigate what rights she really acquired in her deal with the firm's septuagenarian founder, Earl Blackwell.

Blackwell says all she bought was a New York-based firm and the Hollywood branch of the same name, since that's all he owned. But the Washington millionairess, former wife of Reynolds tobacco heir Smith Bagley, claims she may be entitled to similarly named companies in London, Paris, and Rome listed on the firm's letterhead. "It would be stupid not to investigate," she maintained.

Maybe, but by Blackwell's account, the overseas firms are listed simply because they collaborate with the American service. Said the owner of the London firm, "Mrs. Bagley has no right to own us, and I'm not selling."



Bagley: Investigating.



Rosenthal: Cooperating?



O'Connor: Gay pressure?

Ooh-la-la, It's a Newspaper

WHILE ROXANNE PULTZER EXPOSES ALL in *Playboy*, the mother of the "other woman" in Palm Beach's raunchy divorce case has also plunged into print.

Maria Trezise, whose daughter Jacqui Kimberly allegedly had a fling with Pulitzer, is the proud editor and publisher of *Ou-La-La*, a paper for the resort's "Rich and Famous." So far, there have been such features as "How Can Americans Be More Seductive?" but no mention of Kimberly, wife of a Kleenex heir. "She wasn't very happy about me doing the paper," Trezise explained. Kimberly and Pulitzer denied having a relationship.

Spying on the 'Times'

A WASHINGTON WRITER WHOSE LAST BOOK was about renegade spook Edwin Wilson is using spy tactics for his latest project—an examination of the New York *Times* under executive editor Abe Rosenthal.

Friends say some of author Jo Goulden's sources have asked to be interviewed "off Manhattan Island," though others have braved the Yale Club. Says Goulden, "I interviewed one person, whose byline appears regularly, at a very bad restaurant in the Wall Street area where no one who even reads the *Times* would go." The cloak-and-dagger stuff paid off: Goulden talked to about 140 people before news of his book, for Simon & Schuster's Linden Press, leaked last week.

Is Rosenthal cooperating? In a letter, he promised to "try to be as helpful as I can" if "in the future my own workload lightens."

Judges Cancel O'Connor

WHY DID SEVERAL JUDGES CANCEL plans to go to Rome this week for Archbishop O'Connor's elevation to cardinal? Because *they* hope for elevation to the State Supreme Court and were warned off by gay activists who'll have screening-panel votes, says Bill Fugazy, the O'Connor pal handling trip arrangements. "It's wrong to threaten over a religious activity," he said. One activist concurred with that, saying he knew of no threats. But an aide to one panel co-sponsor, Democratic county leader Denny Farrell, said, "Any candidate who supports someone who's anti gay rights will have a problem."

A Set-to Over AIDS

IN A SYNDICATED COLUMN THAT WAS picked up in *New York Native* last week Lewis Lapham accuses an unidentified doctor of an "offensive" attitude toward AIDS victims. Who did the *Harper's* editor have in mind? None other than AIDS Medical Foundation chairwoman Mathilde Krim.

Lapham says he appeared with Krim, a scientist married to Arthur Krim, the head of Orion Pictures, on Channel 11's *From the Editor's Desk* earlier this year, and either during the show or in conversation—he can't recall—she argued that AIDS is "impervious to medical science." Krim, whose foundation is seeking a cure for the disease, allegedly then said that "virtuous people leading blameless lives had no cause for alarm."

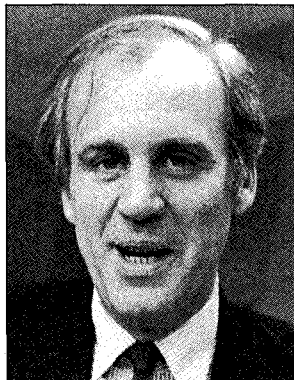
Krim retorted it was Lapham, not she, who said during a break on the show that AIDS "looks like a vindication of the fundamentalists." What she really said was that "right now, AIDS is impervious to cure" and that "changing sexual partners increases the risks of running into a person who is infected."

Sad Story at 'Mademoiselle'

DON'T LOOK FOR SHORT STORIES BY WRITER Amy Hempel in *Mademoiselle* again anytime soon. Hempel's complaining that the magazine altered a story it bought from her Knopf book, *Reasons to Live*.

"They ruined a punch line, added a sentence to the first paragraph, even changed my correct grammar," Hempel said. "I've never had such cavalier treatment by a magazine."

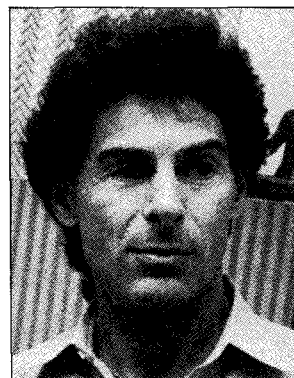
Hempel's Knopf editor, Gordon Lish, said standard practice calls for contacting the writer before changes. But *Mademoiselle* fiction editor Eileen Schnurr said she makes these "minor" changes all the time. Added editor-in-chief Amy Levin, "Any experienced writer... wouldn't consider what was done... outside the normal production process."



Lapham: Irked by doctor.



Hempel: "Cavalier treatment."



Julius: Clairol will keep him.

No Cash: It's New York

HOW SAFE IS IT TO OWN A STORE IN NEW York? Well, a branch of Citybooks, the city's book-and-novelty store, is refusing to accept cash because of possible "security" problems.

"It's ridiculous for a store that carries tourist items to insist on checks," a peeved shopper complained to *New York* last week. But Citybooks' director, Micki Wolter, explained, "With only one staffer, there's no question we'd be setting ourselves up for a robbery." She said the store, on Chambers Street across from City Hall Park, has had the no-cash policy since it opened in 1982.

But relief is on the way: Citybooks has applied to be allowed to take MasterCard and Visa, so soon customers will be able to charge their \$10 Sanitation Department tie.

A Colorful D.C. Tale

A HAIRY CRISIS HAS BEEN AVERTED AT THE White House, says a beauty-industry source, the hair in question being Nancy Reagan's.

The source says Clairol had planned to drop its consulting contract with Julius, the Beverly Hills stylist who flies to Washington every three weeks to dye the First Lady's locks with Chestnut and Moon Gold. "He couldn't have afforded to keep coming without [their fee]," the source said. "Mrs. Reagan had an approach made to somebody at Clairol, and they changed their minds."

Julius told *New York* he had heard a rumor about his contract and had been concerned enough to mention it to Mrs. Reagan. "But I don't think she intervened," he said. "All I know is Clairol didn't discontinue me."

Clairol spokesman Jack Shor insisted that that's because the company never considered dropping Julius—and in fact will probably increase his fee. "We're very pleased Mrs. Reagan uses our products," he said.

A Newfound Religious Freedom at the City Clerk's Office

THE CONSTITUTION MAY protect religious freedom, but some religions have been freer than others under a controversial rule that City Clerk David Dinkins has been defending against objections by civil libertarians.

The rule, instituted by a Dinkins predecessor, has effectively limited to two the number of ministers in off-beat religions who can legal-

ly perform marriages in New York City.

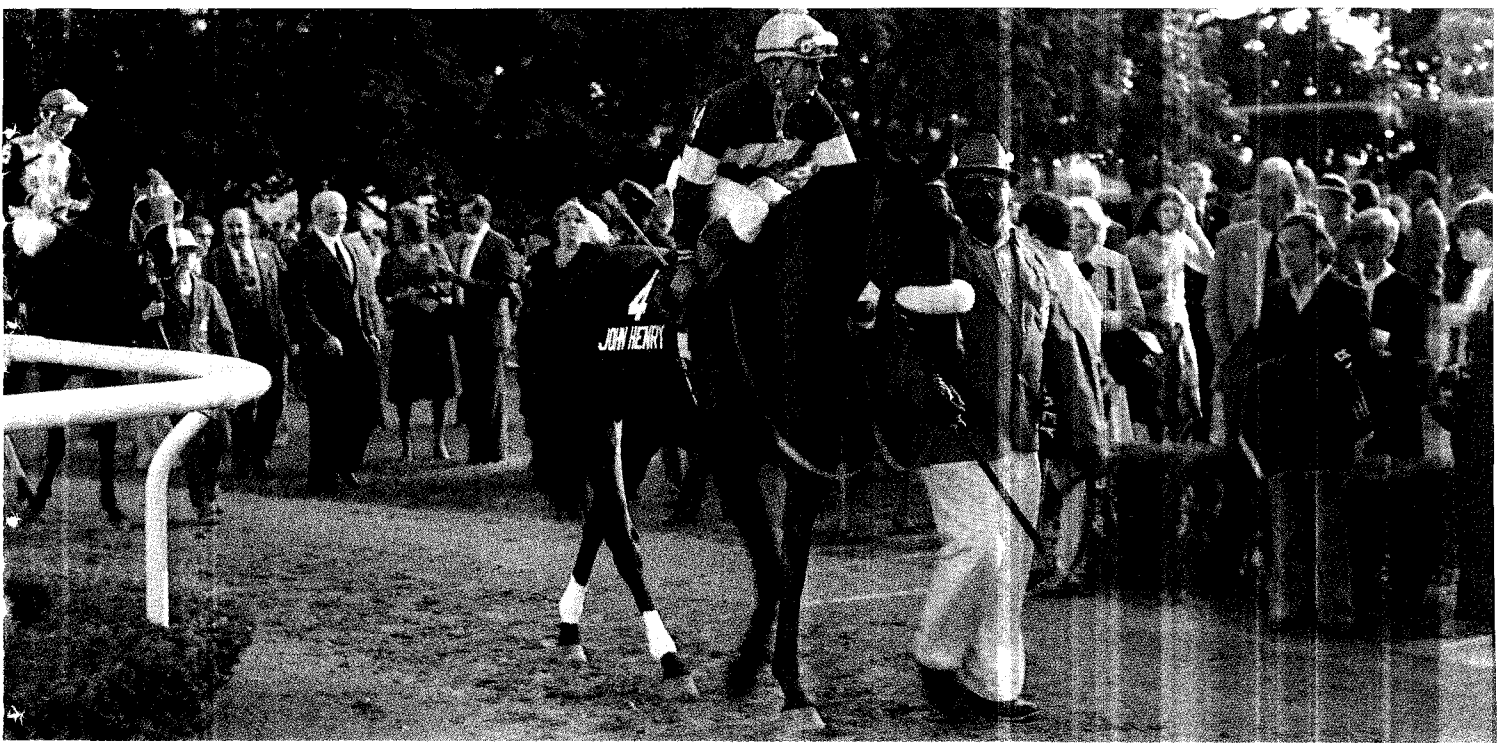
The rule came to light in 1980, when Judy Harrow, a priestess with a national group called Covenant of the Goddess, attempted to register with the clerk. At first, she was told her group could register only two priests because her religion—shamanism—elects its clergy instead of ordaining them. At various other times, the group

was told it couldn't register at all, because it wasn't "a church or synagogue" or because its priests hadn't been seminary-trained, said Harrow's lawyer, Phyllis Curott.

After a fight led by Curott and the New York Civil Liberties Union, Harrow's application was finally accepted, but Dinkins's deputy, Herbert Ryan, at first said the office was sticking to the two-minister rule de-

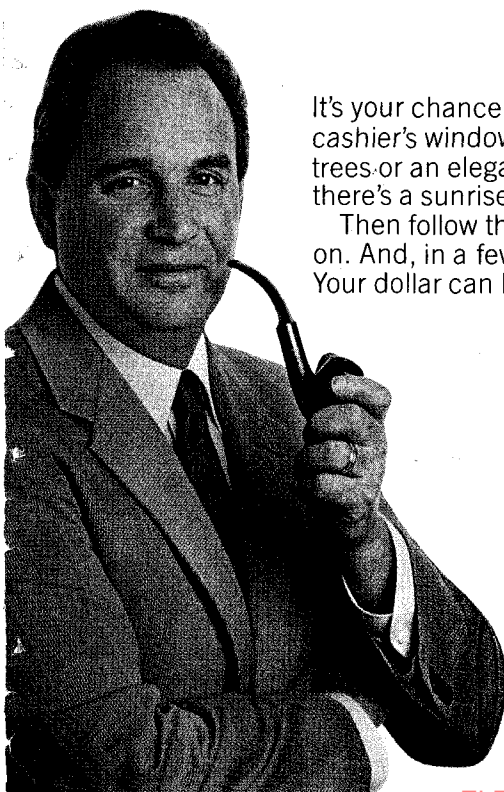
spite a 1984 letter from the city's corporation counsel suggesting the rule had no "basis" in state law.

At least one other group, the Church of Humanism, was also being held to two ministers. But last week that group was permitted to register a third, and Ryan changed his story, saying the moment his office heard from the corporation counsel it had discarded the rule.



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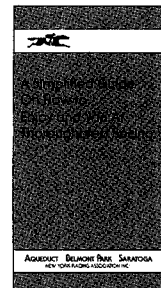
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The Bottom Line/Dan Dorfman

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Chrysler	PepsiCo
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Exxon	

TOP SALES

AMP	Kodak
Bristol-Myers	Motorola
Caterpillar Tractor	Royal Dutch
Cullinet Software	Petroleum
Digital Equipment	Schlumberger
General Electric	Texas Instruments
General Motors	United
Hewlett-Packard	Technologies
K Mart	

NOTE: Recent institutional block trades by Salomon Brothers.

Betting on the Rally

AFTER THREE MONTHS OF GOING nowhere, the stock market could be ready to bust out. The big reason: Institutional investors seem to be getting fired up. Encouraged by falling interest rates, these big players are taking money out of cash reserves and bonds and putting it into equities. Accordingly, the Dow, which at press time was about 25 points away from its all-time high of just under 1,300, could break through to new highs shortly. Two other leading indexes—the Standard & Poor's 500-stock index and the New York Stock Exchange Composite—hit new highs last week.

If the Dow does top 1,300—and a growing consensus holds that it will—a solid, sustained rally could follow, several money managers say. Such a rally, they believe, could boost the Dow to at least 1,350 and possibly to 1,400. To reach those heights, though, many analysts think the market will have to get through what's believed to be a heavy supply of stock to be sold when the Dow hits the 1,280-to-1,300 range.

Typical of the bullish institutional contingent is John J. McCabe, who manages \$4 billion of equity portfolios at Bankers Trust. "We've become much more positive on the market," he tells me. And so McCabe put another \$200 million into stocks over the past three weeks, in the process moving from a 90 percent invested position to 95 percent. In fact, McCabe says, "we could go to 100 percent."

An even bigger chunk of equity bucks—\$500 million—has recently been invested in stocks by the Provident National Bank of Philadelphia. Provident has raised the stock positions in its

clients' portfolios from 85 to 90 percent, according to Robert Christian, a member of the investment-policy committee that supervises the bank's \$10 billion of equity funds.

Firm evidence of the growing institutional commitment to equities can be seen in the latest figures from Indata, an outfit that monitors \$150-billion worth of institutional investments. Indata tells me that cash reserves now stand at about 6 percent, one of the lowest levels in five years and down from 7.6 percent at the end of 1984.

One vital measurement of institutional interest in stocks is the number of block trades of 10,000 shares or more. Specifically, the focus is on the number of blocks traded on upticks (above the last price) versus those on downticks (below the last price).

Salomon Brothers, Wall Street's big block-trading house, doggedly tracks such trades. The firm tells me institutional purchases have clearly picked up over the past couple of weeks. And in the most recent week, according to Salomon's Charles Miles, trades on upticks were topping those on downticks by a rate of 27 percent to 24 percent. The two had been running about even (at 24 percent) over the past 50 market sessions. (The other trades were made at the stock's last selling price.)

Institutional interest, Miles tells me, centers on five areas—banks, insurance, electric utilities, telephone companies, and domestic oils. Chief among the favored stocks are Exxon, Citicorp, and U.S. Steel. On the other hand, institutions are conspicuous sellers of high technology, notably companies in the semi-conductor, minicomputer, instru-

mentation, and data-services industries. Also out of favor: forest products and aluminum companies. Miles says General Motors, General Electric, and Hewlett-Packard are high on the list of the most-unwanted stocks.

The chart at left lists the stocks that Salomon is buying and selling most frequently in institutional block trades.

The big reason for a rosier institutional view of the market is the prospect of even lower interest rates. Bankers Trust's McCabe, for example, sees short-term rates dropping 50 to 100 basis points (100 basis points is 1 percent); long-term rates, he thinks, might fall 100 to 150 basis points in the same period.

His forecasts assume a cut in the budget deficit of about \$45 billion—a reduction he expects the government to attain this quarter. He figures this cut, coupled with a slowing economy, will prompt the Federal Reserve to be more accommodating on the money supply. McCabe looks for the market, as measured by the Standard & Poor's 500-stock index, to climb about 15 to 20 percent over the next twelve months.

McCabe estimates even bigger gains—on the order of 25 to 40 percent—for the stocks he's been buying in recent weeks. His top choices: Ford, Boeing, U.S. Steel, Security Pacific, Revlon, Aetna Life, Amerada Hess, Occidental Petroleum, and Royal Dutch Petroleum.

Bucking the general mood, he also likes Hewlett-Packard. "New product introductions and increasing capital expenditures should give the stock a big boost," McCabe says.

Christian, of the Provident bank, views the market as undervalued—but not terribly so. Still, he anticipates a 1,400 Dow before the fall. The economy, in his view, is not nearly as weak as some people suggest. The gross national product grew a mere 1.3 percent in the first quarter, but Christian thinks he sees positive trends in the period. He notes, for example, that consumer spending was up about 4½ to 5 percent in the quarter; capital spending was up around 3 to 4 percent, and growth in the trade deficit slowed because of a weaker dollar. What's more, he points out that personal-income gains are running at half a percent a month, with inflation only about half of that. Further, about a million people were added to the employment ranks in the first four months.

"Consumers have the income and they have the confidence, which indicates to us they should continue to spend in

a robust fashion," Christian explains.

Provident's big market play: the beneficiaries of lower interest rates. In that regard, the bank's money, Christian tells me, is flowing into bank stocks, especially regionals. Top choices are the Barnett Bank, Sovran Financial, and Citicorp. Insurance, which is benefiting from a turnaround in underwriting results (namely, the ability to raise premiums), is also favored in this context. The preferred stocks are Chubb Corporation, USF&G, and American International Group. Among utilities, another interest-rate play, Provident especially favors Pennsylvania Power & Light and Texas Utilities.

Given the bank's expectation of a pretty good economy and the market shellacking many high-tech companies have suffered as a result of reduced earnings estimates, Provident is also playing a rebound in technology. IBM, Avnet, and a smaller company, Management Science America, are among Provident's favorites.

While the bulls dominate the institutional fraternity, there are also a number of bears around. One is E. F. Hutton's Steven Kroll, who supervises \$1.3 billion of in-house mutual funds. His reasoning: "Business stinks; I think the economic numbers will be weaker than most people expect; earnings estimates are still being cut like crazy, especially in technology; consumer debt is very high; and the market, in my opinion, has not yet adjusted to the lack of earnings progress."

Of major concern to Kroll is the outlook for two key market stocks—General Motors and IBM. He notes that GM started the year at about 79, rallied to 85, and is now trading at around 67, despite a rise in the Dow this year of nearly 100 points. "Since GM is the bellwether of the market and it's been a lousy performer, it tells me the market's going lower," Kroll says.

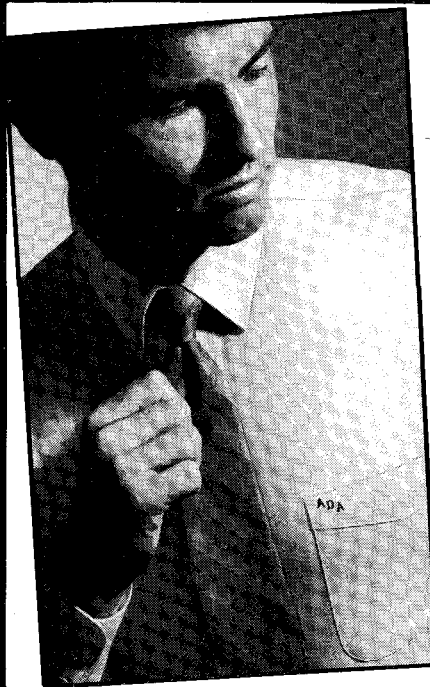
As for IBM, Kroll thinks the company's second-quarter earnings will be considerably lower than people expect—which should hurt the entire market. In fact, he thinks all of 1985 will be a big disappointment for IBM stockholders. Most analysts are forecasting IBM earnings of around \$11.75 a share this year; Kroll thinks that earnings will be \$10.50 a share at best.

Differing sharply with Hutton's overall investment view—which is bullish—Kroll is in the process of hiking already high cash reserves of about 38 percent to over 40 percent. "I may trade the market a bit, but I'd stay away from any serious investing until the Dow drops to around 1,200," he says.

Because of falling interest rates, Kroll favors savings and loans. Otherwise, he tells me, "a lot of people are going to have a lot of trouble making money this year."

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Media/Edwin Diamond

SEEING THINGS THE WHITE HOUSE WAY

The New News Management

THE MORNING AFTER LESLEY STAHL OF CBS News broadcast a tough piece on Ronald Reagan, a White House official phoned. *Uh-oh! The complaints begin.* Stahl had listed a series of Reagan mis-statements and errors; accompanying her narrative was standard tape footage from Reagan's 1984 campaign. As Stahl mentally braced for the attack, her caller began thanking her. *It was terrific TV. All those surging crowds, patriotic bands, waving flags, and, of course, the smiling leader himself.* The White House loved it. Who heard what was being said!

Anyone who watches TV news knows how the pictures can often overwhelm the words. But the more fundamental idea that no one is listening—or, to be precise, that what's being said doesn't matter as long as the right image is on the screen—has taken such a firm hold in the White House, that it has become a basic principle of statecraft.

The enshrinement of the image may be the lasting contribution of Michael Deaver, the longtime Reagan aide who left the White House last week to start his own consulting business. Deaver's nominal title was deputy chief of staff at the White House, but his job was really that of the cartoonists' perceiver general, the secretary of symbols, the best P.R. man in a P.R.-minded administration. As Andrea Mitchell, who covers the White House for NBC News, puts it, Deaver had only one rule for arranging the president's public events: "Does this make him look good?"

Deaver was P.R.-conscious enough during his four and a half years in the White House to be guarded about his work when talking to reporters. An associate, Peter Teeley, George Bush's former press secretary, was less successful. Speaking perhaps more directly than he intended, Teeley once explained that when the president or the vice-president appears on television, 80 million people see him. Even if he makes a mistake and the newspapers report the error, Teeley suggests, it doesn't matter very much: "Maybe 200 people read it, or 2,000, or 200,000."

Obituaries for the White House press corps—or, for that matter, for the habit of reading—have been written before. But the modern—that is, television—presidency has evolved into an institution that ceaselessly works to have its messages delivered by reporters "as is" or, when it suits the president, to avoid

reporters entirely and reach the audience directly through media events, Oval Office speeches, and pseudo-news conferences (speech-making in the form of prepared answers to unasked questions).

Deaver and the Reagan White House have simply been more up front than their predecessors about their media-management techniques. Their Regional Broadcasters and Editors Luncheon regularly brings 60 or so heartland journalists to the White House State Dining

room for food, drink, and an amiable Q. and A. session with the president. And late last year, the White House Media Relations Office, working with the ITT Corporation, began offering non-Washington news organizations a daily electronic stream of Reagan news that flows right past the resident press corps. For about 60 cents a minute, local papers and broadcast outlets can now hook up their computer terminals directly to (yes) the White House News Service.



Under control: Photographers in their compound at the Bonn summit.

WHNS distributes the same texts that are put out on the racks in the press room in the West Wing. The material is "unfiltered," to use the unofficial description, by such troublesome middlemen as the Lesley Stahls and the Sam Donaldsons. After WHNS was launched, the Media Relations Office began talking about a second unfiltered channel, to be set up in a special TV studio in the Executive Office Building. There, via leased satellite, the president or other administration officials could be interviewed for local news shows by one of those re-

gional broadcasters who have shared wine, chicken tarragon, and sorbet with the president.

Both of these "bypass operations" stirred complaints from the usual watchdogs, and while the news service is already considered a success—it was dialed some 13,000 times in its first six months—the TV hookup is on hold for the present. In truth, neither project means the end of a free press. WHNS materials are about as exciting as the

Manhattan phone book. And the conventional position on the satellite service is that anchorman Dick Dazzling out in the provinces wouldn't be as tough—or as interesting—on Reagan as, say, Donaldson or the *Times*, especially after having been wine and dined by the interviewee. Deaver's main achievement was merely recognizing the power of pictures over words. But he also recognized that the White House TV correspondents needed visuals for their work. Television news, or at least a dominant school of its practitioners, dislikes excess words. To avoid having to show "talking heads," news producers demand scenes to accompany reporters' off-screen narratives, or voice-overs.

The supposed adversaries, press and White House, then, are actually secret sharers. The P.R. machinery supplies the visual material that TV news believes it needs. When the White House operates efficiently, it creates the positive pictures that overpower even negative words, as in the Lesley Stahl piece.

In fact, TV reporters' words are the real adversaries of the P.R. operation. Though Ronald Reagan was declared off-limits long ago, Andrea Mitchell recalls that, "we could still talk to the senior staff, to the Jim Bakers and others." With Baker's departure to the Treasury Department, Mitchell and other correspondents claim that senior aides have made themselves unavailable and are now telling middle-level staff to turn away all queries. Patrick Buchanan, the conservative columnist who is the new White House director of communications, has been uncommunicative to reporters, seeing himself as a policymaker. While Donald Regan, the new chief of staff, continues to brief a small group of print reporters—the writers read by the 20,000 or 200,000—late in the week, he has, according to Mitchell, spent no more than 30 minutes with TV reporters since last January.

A lot of this is inside stuff, of major concern only to the few. But even casual TV watchers recognize most of the steps that have been taken to control reporters' access. Among the most obvious ploys are the rule that reporters at news conferences must stay seated and raise their hands to be called; the revving up of the helicopter engines to prevent interchanges when the Reagans embark for Camp David; and the "shout line," rope enclosures set up in the Rose Garden and at other events to keep reporters from getting close enough to Reagan to question him. Less familiar control techniques make use of Secret Service agents who sometimes seem to confuse harassment of reporters with presidential security. The practice has escalated to the point where the White House Correspondents' Association, representing about 600 reporters, put together a nineteen-page bill of complaints. As Sam Donaldson sums up in the report, "They are happy to see [our] cameras, but not [our] questions."

The Bitburg trip earlier this month provides an already classic example of how these word-and-picture games are played out in the White House. Deaver "advanced" the trip, checking out visuals but overlooking some written history—49 Waffen SS troopers were buried in the German military cemetery on the itinerary. When the uproar began, the White House press operation went into the standard stonewall defense. There would be no comments, no replies to questions—nothing would be said to give any more momentum to the story. But Reagan himself kept putting a jackbooted foot in his mouth, declaring, for example, that the fallen German soldiers were as much victims of the Nazis as the Jews were. (That line, incidentally, was delivered at one of the lunches for regional journalists.)

As the European trip approached,

whole days went by, but the White House press corps saw Reagan just once, and then only for the "theme" picture of the day. On one such occasion, some 150 well-scrubbed children and their parents were brought to the Rose Garden for a fifteen-minute ceremony marking National Volunteer Week. White House media aide Elizabeth Board, who used to be an NBC News producer, orchestrated a telegenic visual for TV that night, a tableau including Reagan with a pert teenage blonde from the Future Farmers of America, a handsome young black in a Boy Scout uniform, and other children of assorted hues and costumes.

Then, as the ceremony ended, a serpent in this Eden, Sam Donaldson, belowered from behind the shout line, "Will you reconsider your trip to Bitburg?"

Said Reagan, gesturing to an award he had been given, "The only thing I'm considering now is where to hang this."

Gotcha. The shout line had failed. The volunteer setup wouldn't make TV that night, for Donaldson and the others had a visual to go with the Bitburg story: an image of the president stonewalling.

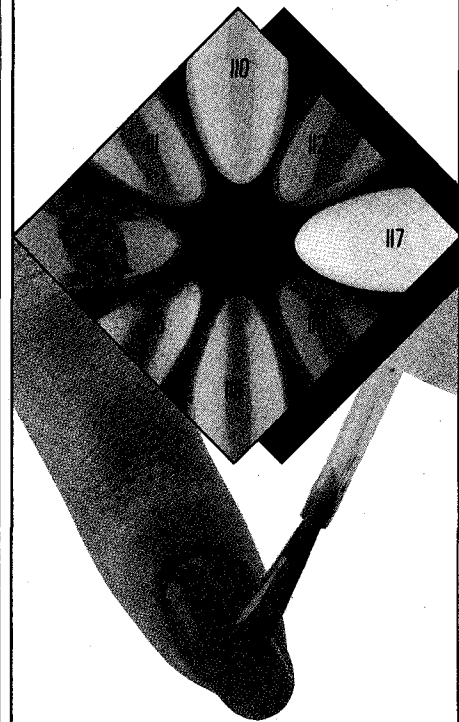
In West Germany, however, the White House recovered the initiative, and the image. While the rest of the world got caught up in the morality and politics of the visit, the White House press operation and TV news jockeyed about what camera angles would be allowed. The belated addition of Bergen-Belsen provided big-picture balance, while down on the ground, literally, the news managers made certain no camera would be in a position at Bitburg to pan up from an SS grave to the figure of the president. More positively, alternative images were created for the camera; last minute walk-on parts were given two war heroes, the American general Matthew Ridgeway and the German general Johannes Steinhoff.

To Helen Thomas, the senior UPI correspondent who has been assigned to the White House since 1960, Bitburg showed that "there's no one with a sense of history around this place now." Andrea Mitchell claims that in the era of Baker et al. "the White House would have returned reporters' calls and done spin control"—help shape the Bitburg story more favorably by being accessible. It's a measure of the present Regan-Buchanan regime that reporters now look back on the "good old days" of news management.

The new news managers themselves may come to wish for the time when they could be certain that their picture theme of the day would play each night on the news. "When we get shut out here, as we did on Bitburg," says Norman Sandler of UPI, "we have to work the phones at other places." Andrea Mitchell adds, "You have to try harder now, on the Hill, at State, develop other sources. You have to do more real reporting."

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NOBODY KNOWS THE STUBBLE THEY'VE SEEN

Razors: The Cutting Edge

IF YOU'RE AN AVERAGE JOE, YOU'LL spend some 3,350 hours of your life getting rid of facial hair. If, on the other hand, you're not so average, and leave the 16,000-odd strands that sprout from your face—and grow about five and a half inches a year—undisturbed, you could wind up dragging around almost 30 feet of beard. (The world record, by the way, is held by Hans Langseth, a Norwegian who died in 1927. His seventeen-and-a-half-foot beard hangs in the Smithsonian.)

Rip Van Winkle whiskers are anathema to the Gillettes, Schicks, Bics, and others with a vested interest in keeping stubble at bay. But with pin-striped yuppies outnumbering the shave-nots, razors and blades have been growing by around 3 percent a year.

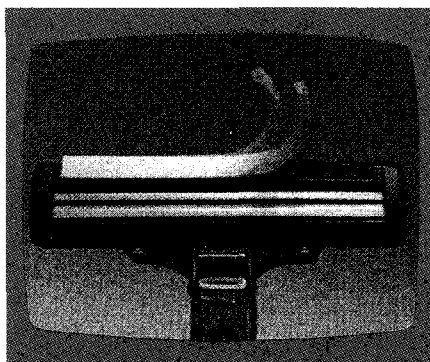
Yuppies, hippies, Yuppies—actually, they make little difference, for this is an industry relatively unaffected by the fashions of the times, says Derek Coward, vice-president of marketing for Gillette's safety-razor division. "For one thing, we're mainstream America. For another, most of the bearded shave to some extent—7 percent of American men wear beards and 38 percent have some facial hair: a mustache or elongated sideburns. And then, too, there are all those women shavers"—far more here than in much of Europe, where body hair is considered alluring. In fact, more American women "wet shave" than men: 71 million versus 61 million. The reason? There are more women in the population, and a greater percentage of men—say, one in four—have gone electric.

To appeal to all those beards, legs, and underarms and pump some life into the shaving market, the Gillette Company, king of the wet shave with a 60 percent market share and \$2.2 billion in annual sales, has come up with Atra Plus, its first "real breakthrough in shaving technology in seven years, and the next generation of shaving," says David Preston, president of the company's safety-razor division. The product will appear this summer, complete with pivoting head, special "Lubra-smooth lubricating strip" that activates when wet, and a \$7-million advertising and \$9-million promotional budget for its first six months. (The new commercial, which will air in July, looks a lot like Gillette's other "essence of shaving" spots, which focus on mountain climbing and baseball. In this one, scenes featuring John Cougar, a member of the

United States Bobsled Team, sledding in St. Moritz are interspersed with shots of him shaving, making the point that using Atra Plus is "like gliding on silk.") Bets are that Plus and the dollars behind



Bic: John McEnroe for the Shaver.



Gillette: The forthcoming Atra Plus.



Remington: Victor Kiam plugs his product.

it will spark another skirmish in the long-running battle of the blades.

For Gillette's rivals have not been sitting idly by. They've been busily coming up with competitive blades or, failing that, sharply aggressive advertising. Warner-Lambert's Schick, with a 19 percent share of the market, recently abandoned a comparative commercial in which San Francisco 49er quarterback Joe Montana chooses Schick over Bic and Gillette for new ads promoting its disposable razor

as the longest shave around. "How many Schicks does your disposable give you?" the voice-over asks. The answer: one for every day of the week. And Bic, with 18 percent of the market—the remaining 3 percent is largely private label—has come up with a new shaver for men with sensitive skin: the Bic Orange. "Our research showed that 42 percent of the men surveyed said that they have what they consider to be sensitive skin," including over half of those who said they have heavy beards, says Keith Koski, Bic marketing manager. New ads touting the Bic Orange feature the company's longtime spokesman, *enfant terrible* John McEnroe. Other spots play off the fact that, while millionaire Mac could shave with anything, he chooses Bic's inexpensive disposable.

"The way to stay ahead in the shaving world, indeed in all consumer goods, is to keep introducing new stuff," says Edward Froelich, a research analyst at Pershing & Company, a brokerage firm. "If Gillette had stayed put with its old Trac II, the company wouldn't have done as well. 'New and revolutionary' gets a better price." It also begets a string of white elephants. "Trac II made the double edge obsolete, though 8 percent of shavers still use it," concedes Coward. "And Atra will make Trac II obsolete. That's the history of shaving."

That history moved into the modern age in 1901, when King Camp Gillette, a bottle-cap salesman, formed the American Safety Razor Company to market his new invention: a carbon-steel blade in a safety holder that would make the straight razor obsolete. A year later, he changed "American" to "Gillette," and shortly thereafter produced his first safety razor. It wasn't an overnight hit: By the close of 1903, the company had sold only 51 razor sets, for the then staggering sum of almost \$5 each, and 168 blades. But the shaving revolution had begun, and by 1905, Gillette had produced 25,000 razors and almost 100,000 blades.

Then World War I exploded—and so did the business. The U.S. government ordered 3.5 million razors and 36 million blades for its servicemen. By the early twenties, Gillette's patents had expired and competitors had entered the market, forcing the company to shave its prices. In 1932, Gillette brought out its sharper Blue Blade, and 27 years after that, the Super Blue, a silicone-coated blade that reduces friction.

In 1961, Wilkinson Sword, a company with more success in England than here,



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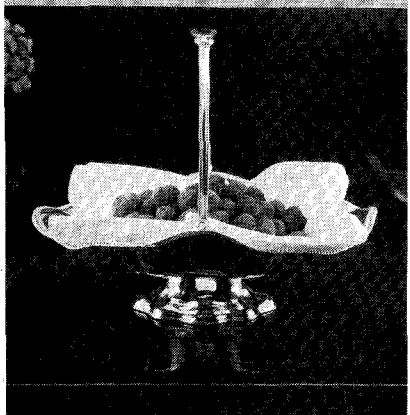
This week on Channel 4, you'll meet some of New York's most powerful men—Donald Trump, Felix Rohatyn, Roy Cohn, Rupert Murdoch and others.

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introduced the first stainless-steel blade. Today, almost all blades are non-corrosive stainless. They're also longer-lived than carbon blades, which lasted four to five shaves on average; in 1984, *Consumer Reports* found that stainless blades average almost eleven shaves before they start to lose their edge.

The seventies saw the greatest strides in shaving technology. In short order came twin-blade shaving (as opposed to double-edged), in which a second blade whisks off the stubble left by the first; pivoting-head razors, in which the cartridges adjust to the contours of the face; and disposables.

"Disposable" is the magic word of the eighties, and blades that can be used and tossed are where the growth is. In 1976, having successfully introduced in Europe a single blade embedded in a plastic handle that weighed less than an ounce and sold for around a quarter, Bic brought its throwaway—the Bic Shaver—to America. Gillette had just introduced the twin-blade Good News!, now the best-selling disposable on the market, and the battle was on. (Its non-disposable Atra, also based on the idea that two blades are better than one, is the industry best-seller.) Already, disposables account for 43 percent of all blades sold and 35 percent of total dollar volume, up from 38 percent in units and 32 percent in dollars in 1983. Bic's Koski predicts that by next year more than 60 percent of all blades will be disposables.

That's both good news and bad news for the industry. Generally, razors, like cameras, command little if any profit; it's the blades or film that recoups the money. But when it comes to the single-unit disposables, profit margins lag behind the 30 to 35 percent rung up by blades in general.

Excluding electric shavers, sales of the paraphernalia used for ridding faces, legs, and underarms of hair amount to a \$680-million business annually. Last year, most of those retail dollars—\$646-million—went for 2 billion blades (including disposable razors), and the remainder for 15 million "permanent" razor systems. But razors and blades aren't the only beneficiaries of America's fastidiousness. There's a world of soaps, brushes, creams, gels, and foams that prepare the skin and add up to more than \$350 million a year for their makers. The aerosol can is favored by 83 percent of wet-shavers, but some try to duplicate the old barbershop shave of yore.

Who's using the blades? Ninety percent of all American men—some 78 million—shave regularly. Sixty-one million of them, or 78 percent, use blades; 17 million, or 22 percent, would rather plug in than lather up. The electric-shaver market is divided largely between Nor-elco and Remington, but the fact that a restraining order against Gillette—pro-

hibiting the company from marketing Braun razors here—was recently lifted may change that. Japanese manufacturers including Sanyo, Panasonic, and Hitachi have a tiny share collectively. Remington owes its success to Victor Kiam, the bathrobed fellow on TV who flipped for the shaver his wife gave him, and bought—and saved—the troubled company. But, especially compared with their performance in Europe—where more than half of all men who shave use them—electric shavers are going nowhere in America.

Why the poor showing for electrics? One reason may be that in their ads the manufacturers pit themselves against each other instead of their more ubiquitous common foe, the safety razor. Another reason, says Kiam, is that American men "just don't feel an electric shaves as close." He claims that's a mistaken notion, and backs his claim with a money-back offer. But perhaps the main reason Americans haven't "left the guillotine and moved out of the buggy-whip days," as Kiam puts it, is that they're a ritualistic lot for whom shaving is a psychologically fraught act, more a testament to manliness than a basic necessity.

Of course, we can't forget the women. Some 78 million of them thirteen or older—or 79 percent of the female population of America—shave. But for them it's not the grooming ritual it is for so many men, but rather just another chore. Most use shaving gear designed for men. Only 24 percent—predominantly single women—use razors specifically marketed for women. Almost three out of four use blades, more and more are turning away from electric shavers, and 2 percent, or 2.5 million women, use depilatory creams. The average woman shaves two to three times a week. Students and working women remove hair more often than housewives or retired women, richer women more often than poorer, and sexually active women more often than abstainers. The most frequent shavers: those between 13 and 44 who live in the South and West. Women buy not only 90 percent of their own shaving products but also 30 percent of men's equipment. And a lot of those purchases are impulse buys—which is why the blades are right at the checkout counter.

For all they complain about shaving, men wouldn't give up this macho rite. Razor manufacturers have actually looked into alternative methods of hair removal. High-speed plucking was nixed: too painful. Abrasion and sandblasting? They could remove a chin along with its fuzz. And depilatories, recommended for only once-a-week usage, are out. No, they concluded, shaving is an institution. As for the shaving industry's growth potential, who knows? The Yul Brynner look could always catch on.

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Cleveland, OH, Blossom Music Center—6/8/85
Baltimore, MD, Lyric Theatre—6/9/85

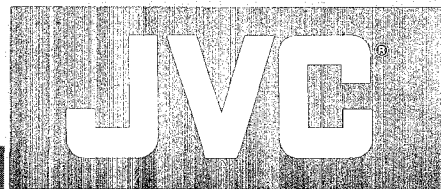
New York, NY, Beacon Theatre—6/13/85
San Francisco, CA, Concord Theatre—8/1/85
Denver, CO, Auditorium—8/4/85
Los Angeles, CA, Hollywood Bowl—8/11/85
Newport, RI, Fort Adams State Park—8/17-8/18/85

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WINE AND FOOD

The Rewards

The value of our Italian heritage speaks for itself.

In 1984 national and international wine competitions, Sebastiani Vineyards won 58 medals... more awards for more wines than any other winery in America.

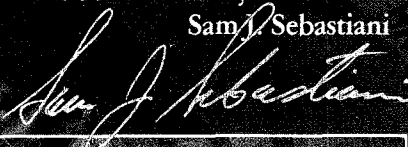
As these medals are a reward for our effort to produce wines of elegance, complexity and finesse, so too do they recognize and honor the renaissance of classical winemaking in California. For 81 years and three generations in America, our family has made wine to complement and enhance food.

This is part of our Italian heritage, and it is my respect for this tradition that will always direct our style of winemaking.

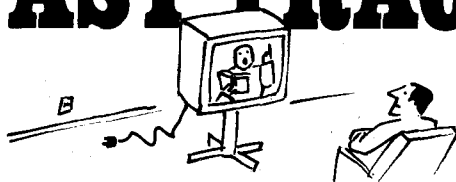
As always, the true reward of classical winemaking is the enjoyment of fine wine with food. Write to the address below for a free collection of family recipes created by my mother, Sylvia, and my wife, Vicki.

Discover Sebastiani Vineyards, a family winery in the Sonoma Valley.

Sam J. Sebastiani



FAST TRACK



DETAILS

The Big Save

"IN A CITY OF CONSTANT change, we've managed to maintain some of the most significant structures," says

Barbaralee Diamonstein-Spielvogel, a member of the New York City Landmarks Preservation Commission. In

its twenty years, the commission has given landmark status to 703 buildings, 48 districts, nine scenic landmarks, and 42 interiors.

But sometimes the city commission hasn't been able to get to potential landmarks

before the wrecking ball. So the New York Landmarks Preservation Foundation, a private group formed five years ago, created the Census to Save New York, which sends 100 volunteers through the city to find historic treasures.

To raise money to fund the census and to celebrate the LPC's twentieth anniversary, the landmarks foundation is throwing a gala May 21 at 7:30 P.M. The place: Castle Clinton in lower Manhattan, which in its 174 years has been, among other things, a fort, a place for band concerts and ballooning, the principal entry point for immigrants, and today, a New York City landmark.

Tickets for the dinner cost \$300 and \$500, and the foundation hopes to raise \$150,000, which will go toward completing the census. "There is a finite number of buildings in New York that can be considered for landmark status," says Diamonstein-Spielvogel. "The census is an orderly, relevant step toward that end. And then we can move on." JEANNETTE WALLS

BRIEF LIVES

FOREVER YOUNG

MOST AFTERNOONS AROUND FIVE, Marguerite Young, having finished a day's writing, can be found at Pennyfeathers, a café on Sheridan Square, ready to conduct an open literary salon. In her time, Young—now in her mid-

found more," Young says.

Young came to New York from Indiana in 1943 and was immediately welcomed by Greenwich Village's aesthetes. Her crowd included Kay Boyle, Sinclair Lewis, e. e. cummings, Carson McCullers, and Truman

Capote. "People from all over the world were in New York because of the war," Young says. Is there a literary community in the Village today? "There are many brilliant people here, but cultural standards have been debased," she says.

Young teaches her students to value style, phrasing, and imagery, qualities she doesn't find in most of today's writers, whom she calls "hard-boiled realists." It's an odd phrase, since she tells her students to steep themselves in reality.

"I had never written a novel when I set out to write *Miss MacIntosh*," Young says. Then she met Richard Wright and asked his advice. "He took me to his house on 12th Street and played two records for me: 'Careless Love Blues,' by Bessie Smith, which says something like 'Give all you have to give, your heart and soul,' and 'Go Down Moses'—total immersion, you see. That's how you write a novel."

Young believes most people can write, but only a few are driven enough to endure the costs. "But some get a spiritual reward, and they never give it up."

A moment later, as if thinking aloud, she says, "I am at the apex of my creative life. I hope I can live fifteen more years. I have infinite things to write."

JAMIE MALANOWSKI



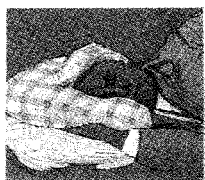
seventies—has taught hundreds of writers, including John Gardner, and has written poetry, history, and a novel, *Miss MacIntosh, My Darling*, a nearly 1,200-page epic fable that took her eighteen years to complete. Published in 1965, *Miss MacIntosh* has been a success with a knowing but small audience, and Young sustains herself, as she has for the past 25 years, by teaching writing at the New School. She's had an impact: In *Conversations With American Writers*, Charles Ruas interviewed Young, along with such novelists as Joseph Heller and Norman Mailer.

But Young may get more widespread attention when she finds a publisher for the first of two volumes of a mammoth biography of Eugene V. Debs she started almost twenty years ago. "I could have written a strictly factual account in just a couple of years, but I



Castle Clinton

MR. PEEPERS'S NIGHTS: *The Boys in Their Summer Dresses*



SO OFTEN NIGHT PEOPLE GET PULLED along by the will of the group to strange crannies of the city. I hadn't been inside the Latin Quarter in years—it's just not a place where natives go—but my group wanted to see the comedian Pudgy and the show of female impersonators. I was immediately seduced, and decided to go back another night and watch it all from backstage. This took a bit of arranging and waiting on the Latin Quarter steps regarding the emissions from Popeye's Fried Chicken, but here I was crouched behind a scrim backstage watching Stephan McCall brilliantly impersonate Diana Ross singing "I'm Coming Out."

"The audience can see you, you have to move," one of the

Big wigs hung from the wall, and the table was heaped with rhinestone jewelry and long false nails, which, they tell me, are the last to go on. Behind us were closetsful of very large sequined and bugle-beaded dresses. As they sipped their fruit juices and sodas, the fellows explained that this whole impersonator thing is a very expensive proposition because they must buy their own wigs and makeup and have their dresses, which start at \$500, made.

"It's all illusion," said Stephan. "That's the key word."

"What am I doing wrong with my eyebrows?" one of the female dancers asked Elgin. Like most show folk, the dancers have no reticence about their bodies, but rather seem to enjoy showing off their real equipment to the impersonators.

"Do you have a lot of eyebrows? Maybe you should have a stencil made," Elgin suggested.



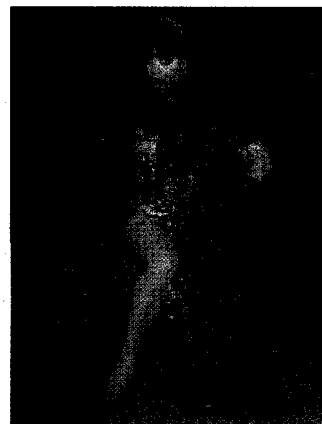
McCall as Diana Ross



Kenna as Cher



Andrews as Ann-Margret



Skilbred as Charo

female dancers hissed at me. I returned to the dressing room, where I had been sitting with the six female impersonators all in a row in front of a mirror. It takes them a full hour to dress because first they must erase what they are and then paint on the star they would become. It must be hard on the ego, but it's what any actor does. In the first stages, they are women from the neck up, and below are all these men's chests and jeans. My face, the only naked one, was by far the most unsatisfactory. The impersonators are an awfully nice bunch of fellows, and, though I couldn't quite see them on the elevators at Brooks Brothers buying their summer seersucker suits, still I was very comfortable with them. In fact, the atmosphere, the generous camaraderie and all, reminded me of the locker room at the Yale Club, except of course for the constant swish of the paintbrushes twirling in the makeup pots and stroking color on the cheeks and eyelids, the glue squirting onto the false nails and eyelashes, the mysterious foam pads, and the pat, pat, pat of cover-up. Otherwise, there were lots of hoots and hollers and men stuff in this section of the dressing room, which joins the female dancers' on one side and the male dancers' on the other.

In front of the mirrors, to which were taped pictures of the stars they re-create, were Joey Skilbred, who does Orphan Annie, Charo, and Dolly Parton; Danee Russo, who does Tina Turner and Lena Horne; Elgin Kenna, who does Cher and Streisand; Stephan McCall, who does Donna Summer, Diana Ross, and Dionne Warwick; and Joselo, who does Sheila E. I sat next to Michael Andrews, who conceived the show and who is featured as the General Beauty, Ann-Margret, and Cyndi Lauper.

"You've got to have a lawn mower to shave that," said a voice.

"Every character has different lashes. These are my Donna lashes, these are my Dionne lashes, and these are my Ross lashes. She has more than anybody," Stephan explained to me as he drew a line over his nose tip to make it look pug.

"The eyes and mouth are the most important part of the character," he said. "And the hair," said Michael. "And the movements too," said someone. But it all must be perfect, and they would rather be late for an entrance than appear in the wrong character's lip gloss.

MICHAEL IS A THEATER MAJOR WHO TOURED WITH Boylesque, worked at La Cage in Los Angeles, and does films. He says, since the Blue Angel, there have been no clubs for impersonators in New York and that's why he wanted to bring the show here. I thought of the old Paris clubs, but here it's a dying art and these are the last remnants. All the old drag naughtiness has been stolen by rock stars, and their clubs sacrificed to high real-estate prices. The economics of this place are perplexing; the audience is small but the show suspiciously lavish. There are backers—Arnie Socher and Robert Roth—and talk of moving to the Milford Plaza. Then we discussed hairy chests.

"Everything I have is made to cover, but Joey wears a breastplate," said Michael.

By now, these average men had become spectacular women. Put any one of them cross-dressed at a charity dinner and they would be the most beautiful in the room, so I asked if they preferred the way (continued on next page)

CIVICS

LET IT RAIN

EVERY WEEKDAY, A STOCKY, white-haired man named Jim Mannheimer sits in a clean office on the eighth floor of One Police Plaza and hopes for rain.

He's not alone, of course, but should the drought worsen, he'll be the one who's on the spot. Mannheimer, 66, is a planning and operations officer for the city's Office of Emergency Management, and his job is to coordinate plans with other city agencies to handle crisis situations.

"We're approaching the time of maximum water use and minimum rainfall," says Mannheimer. "We're only at Stage I now, but if we go beyond Stage III, the city might have to start using water from the Hudson River." Mannheimer has already asked the Sanitation Department to stop watering the streets, and alerted the public to restrictions on water consumption.

"The Department of Environmental Protection

calls the shots every day," says Mannheimer. "But we make sure everybody knows what to do."

The drought is only one of the emergencies that Mannheimer's office prepares for. Emergency Management, which is part of the Police Department, also has plans for handling snowstorms, transit disasters, and graveyard-diggers' strikes. The agency was put in place by Mayor Beame in April 1977, just in time to coordinate police, Fire Department, and hospital efforts to respond to that summer's blackout. Since then, the office has helped handle plane crashes, floods, and the 1981 drought, but there is one emergency for which there are no options.

"We have no plans in case of nuclear war," says Lieutenant Gene Guerin, executive officer for Emergency Management. "The city takes the position that nuclear war is not survivable." PETER BLAUNER

PRICES

HERE'S WHAT IT COSTS TO have afternoon tea around town these days:

□ Berkshire Place (21 East 52nd Street), exotic tea from around the world and accompanying delicacies, \$10.50.

□ The Plaza (Fifth Avenue at 59th Street), \$2 per cup of tea; cakes and tea sandwiches available à la

carte: \$5 minimum.

□ The Cupping Room (359 West Broadway), 75 cents per cup.

□ The Helmsley Palace (455 Madison Avenue),

choice of tea, scones, tea sandwiches, and pastries, \$15.

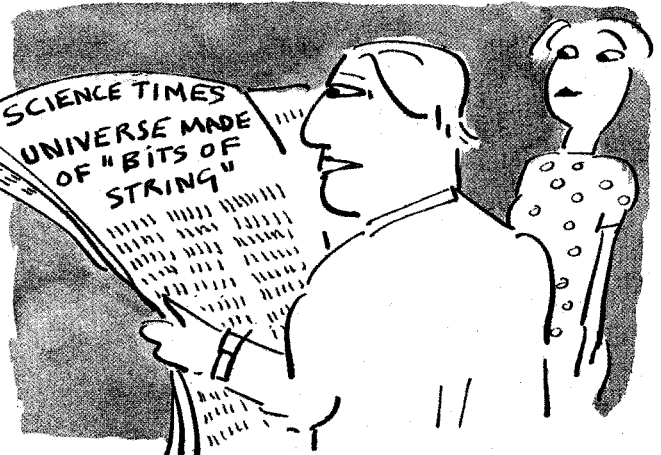
□ "The

Rotunda Tea" at

the Pierre (61st Street at Fifth Avenue), choice of tea, scones, French pastries, and finger sandwiches, \$9.75.



PEN & PENCIL



"That's peculiar. Mother has been acting under that assumption all along." ANTHONY HADEN-GUEST

MR. PEEPER'S NIGHTS

(continued from previous page) they looked now.

"Oh, no, I don't feel comfortable this way at all," said Stephan, meaning the physical discomfort of being bound and tied and overdone. "But I have more confidence as this character I've created."

"I find it a lot easier for women to get along," said Michael.

"Well, powder and paint make a man what he ain't," Stephan said.

"Time to put on the old panty hose," Michael said, making me move over. Stephan put the pads on his calves and thighs and backside and then climbed into his double panty hose.

"Tuck it in, doll," someone said.

"Oh, my feet are so swollen," said Michael, putting on the zebra lamé high heels he uses in the opening number when he lip-synchs to Lauren Bacall's singing "One of the girls who's one of the boys" in white tails and rips off his wig. It's most effective.

Downstairs, Pudgy had started her show. She is a quick-insult comedienne who uses the audience as her material; when they are good, she can be marvelous.

"I've been wearing these nails for eight years," said a voice as Joey as Annie sang "I pick up my chin and grin and sing. . ."

Since the routines are all mimed to records the "real" stars have done (Michael says this is to maintain the quality and energy level of the show), there is a small moral question

involved here. These men live off famous women—their voices, their very specific looks and style. Their art—strutting an illusion—is to violate nature and make their maleness disappear, for they certainly aren't the hairy Hasty Pudding boys tottering in their heels. Half their art takes place in the invisible hour backstage, in the paint pots and painful binding. Only after sitting with them could I understand. With the best of the impersonators, as these are, you forget.

THE MIKE WENT OUT ON PUDGY, AND SOMEONE BLAMED IT ON a man who was whistling in the dressing room, a backstage superstition. Donna and Barbra did a comedy duet upstaging each other. Joey cuci-cuci'ed as a perfect Charo. Danee, who has graceful feminine gestures, did Lena. Joselo did "The Glamorous Life," and Stephan did Diana Ross. The wigs were flying. There was the click of bugle beads slipped over slim hips.

"This is a real hard transition," someone said. "Where's Danee's fishnet?" "Is the back of my hair all right?"

They helped each other with zippers. Michael did "Girls Just Wanna Have Fun," Danee was now Tina, and Joey had become Dolly Parton. The dancers came in crawling and panting. Elgin did his Cher medley, and finally Stephan glided out as Dionne. He couldn't breathe through the blackened Kleenex plugs in his nostrils.

"Ahhhhh," went the audience, and that was just what he'd hoped for.

BY RUTH GILBERT

RUTH RECOMMENDS

Rare nineteenth-century art, including striking photographs of blacks in South America and the Caribbean, is at the Schomburg Center for Research in Black Culture through September 7.



'A VIEW TO A KILL'

Roger Moore stars as Ian Fleming's British secret-service agent, seen here with Grace Jones, who plays a mysterious tycoon's deadly accomplice. Plots are brewing; don't relax too soon. It opens May 24 at Loews Astor Plaza and other theaters.

ART EXHIBIT IN GREENWICH VILLAGE

The original and largest outdoor art show takes place May 25 through 27 and on the following two weekends. Over 300

artists display their works in and around Washington Square. Here's a glimpse from last year.



'SISTER CITIES CONCERT'

Musicians of Tokyo's chamber orchestra help commemorate the twenty-fifth anniversary of the New York-Tokyo relationship. Eugene Fodor (above) joins the orchestra for this celebration at Carnegie Hall May 23.



'BACKGROUND TO DANGER'

Turhan Bey and George Raft are pictured in a scene from the 1943 film about intrigue and espionage set in World

War II Turkey. It airs May 25 at 10:30 p.m. as part of Channel 13's "Murder, Mystery, Mayhem" series.

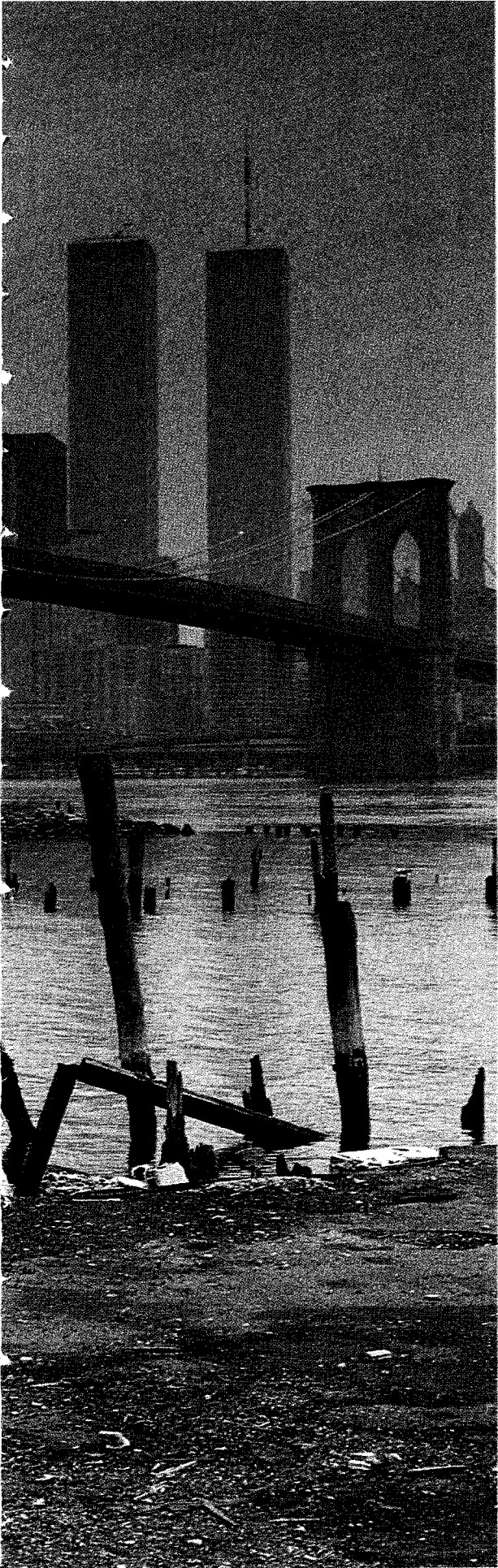
'BIG RIVER: THE ADVENTURES OF HUCKLEBERRY FINN'

How can one go wrong with a brand-new musical, based on a Mark Twain novel, that has just garnered ten Tony nominations? At right are Ron Richardson as Jim and Daniel Jenkins in the title role. It's playing merrily at the Eugene O'Neill Theatre.



NEW YORK

*David Walentas,
on the site of his
proposed development
at Fulton Landing.*



ON THE WATER- FRONT

A BATTLE OF WILLS OVER A \$160-MILLION PROJECT

A REAL-ESTATE MAN NAMED DAVID WALENTAS SHOWED UP uninvited at St. Ignatius Loyola Church on Park Avenue for the funeral of his partner and friend, J. Frederic Byers III. It disturbed Walentas not to be among the pallbearers who escorted "Jeff" Byers from the church that day, January 3, 1978. Granted, Byers had three brothers and many cousins. Granted, he had been friendly with an astonishing range of people from the arts and finance. Yet Walentas had spent more time with Byers than had any of them, much more.

Jeff and his wife, Hilary, had lived with their two young children in a splendid duplex at 66 East 79th Street, near Park Avenue. Jeff had stripped down and opened up the apartment to be a showcase for the contemporary art he loved. Dozens of women who had been guests at the Byers home had torn stockings on Alan Saret's chicken-wire sculpture in the living room. Early in the morning of the last day of 1977, Jeff Byers had jumped out of a rear window of that apartment. He was 38 years old and, by all accounts, one of the most dashing, handsome men in Manhattan. "Like George Hamilton," a friend says, "only less plastic."

Byers's suicide note, according to police, referred to "business problems." To his friends, that seemed unlikely. He was descended from a Pittsburgh family of industrial blue bloods who boasted founders of Byers Steel and W. R. Grace & Company. Peter Grace was his uncle. His wife was William Paley's adopted daughter. How could there have been financial problems? They must have stemmed, in the view of some people close to Byers, from Two Trees, the real-estate-development company in which he had only one partner—David Walentas.

To many of Byers's friends, Walentas was a rough-edged up-

BY PETER HELLMAN

SOME BLAMED WALENTAS FOR BYERS'S SUICIDE.

start they hadn't liked from the beginning. Still, for a decade, the relationship between the two men had gone far beyond business. Jeff and Hilary, David and his wife, Jane, had spent summer weekends together and shared their Christmas Eves. When David Walentas was gravely hurt in a motorcycle accident on a country road in Connecticut, Hilary Byers had rushed to the emergency room and bellowed with more feeling than logic that Walentas had better get the best care because her father was the famous surgeon Harvey Cushing. (Actually, Cushing was the father of her stepmother, "Babe" Paley.) Jeff Byers had felt at home with the Walentases. In who else's kitchen could he have been found, so many evenings, cleaning the salad greens but still elegant in one of the seven Morty Sills suits he had custom-made each year?

Shortly before the suicide, as David and Jane were about to leave for a tennis vacation in Arizona, Byers had begged Walentas to let him take money out of Two Trees. The company, however, was still toughing out a comatose real-estate market. Walentas, who can be a blunt man, was adamant: Byers would get nothing from Two Trees—the same answer Walentas had given his partner several other times that year. When the Walentas returned from vacation to the news of the suicide, David knew immediately that he would be blamed.

Foremost among those who blamed him was the widow. Long afterward, Hilary Byers hardly spoke to Walentas. Another at the funeral who seemed to hold Walentas responsible was Kenneth Lipper, then a managing director at Salomon Brothers. Later, as a member of Mayor Ed Koch's trusted inner circle, Lipper would be appointed deputy mayor for both finance and economic development, the first official to hold both jobs at once. Today, Lipper is Andrew Stein's principal opponent in the campaign for City Council president.

Lipper had grown up in the South Bronx, the son of a shoe salesman. He attended Columbia on scholarship, went to Harvard Law School, and landed at Lehman Brothers in 1969. There he met Byers. Despite their different backgrounds, the two got on well. "One of Jeff's special qualities was that he was so open to everybody," says Lipper. In the mid-1970s, Byers brought Lipper into two tax-sheltered investments with Two Trees.

Hilary Byers (today married to former HEW secretary Joseph Califano) later came to think better of Walentas—especially when she learned that, despite Jeff's many business ventures, his most substantial asset was his half-interest in Two Trees. On the other hand, Lipper's antagonism toward Walentas seemed to grow as the years passed. In 1983, when Mayor Koch made him the city's economic czar, Lipper found himself in a position to make or break a major real-estate project on which Walentas had staked his hopes, his considerable pocket-

book, and his pride. That project, named for its location on the Brooklyn waterfront, is called Fulton Landing.

THE SAGA OF FULTON LANDING—STILL MOSTLY a bleak stretch of industrial buildings, abandoned warehouses, and rotting piers across the East River from the South Street Seaport—provides a fascinating glimpse of the way big deals get done, and sometimes undone, in New York. At the center of the story are Lipper and Walentas, antagonists who are alike in many ways—ambitious, successful, stubborn, willful. Their dispute has rekindled old conflicts

between the city and the state. But, at heart, personal animosity seems to have fired their feud.

An examination of the complex history of Fulton Landing strongly suggests that Lipper acted on his private and professional dislike of Walentas to scuttle the nearly \$160-million project. Lipper, during the course of three lengthy interviews with me, insisted he acted only on the merits. Yet he was extraordinarily vigorous in denouncing Walentas's fitness to develop the project. What's more, while Lipper was helping determine the fate of Fulton Landing, he was still making profits from a private real-estate deal with Walentas.

Today, Lipper has resigned as deputy mayor to run for office, and Walentas is back at work on the Fulton Landing development, which was partially resurrected by the last-minute intervention of Governor Cuomo. The feud, however, hasn't ended. In March, Walentas sued Lipper in both state and federal court.

The Fulton Landing project began peaceably enough on a

warm March day in 1981, three years after the death of Byers. Walentas had driven his red Mercedes sports coupe across the Brooklyn Bridge to have lunch at the River Café. Most diners at this restaurant focus on the unrivaled view of lower Manhattan. But Walentas, here for the first time, was transfixed by what he saw on the Brooklyn side of the East River: A trash-strewn strip of underutilized waterfront extending north to the Manhattan Bridge.

Strolling among the large, dilapidated industrial buildings along the site, Walentas had an idea that he was certain could make him millions. Why not convert the buildings to back-office facilities for Wall Street? Even with extensive renovation costs, Walentas was sure he could offer rentals at Fulton Landing for no more than half the cost of space 800 yards away in overcrowded Manhattan. This side of the river offered political advantage as well. Big Wall Street firms contemplating back-office moves to New Jersey faced excoriation by the city fathers. By transferring facilities to Brooklyn, however, those firms could gain both rental economies and civic applause.



Bright flame: Jeff Byers, with his wife, Hilary, in 1973.

WITHIN A YEAR, HE'D BOUGHT A NEIGHBORHOOD.

Walentas had big ideas, too, for the dismal waterfront. The fifteen-acre strip contained a state-owned park, a city-owned truck garage, and a small ferry house that is now an unsung ferry museum. But mostly, the strip was a wasteland. At water's edge stood Empire Stores, a string of vacant red-brick warehouse buildings, circa 1870. Why not turn this strip into a mixed-use center of stores, restaurants, theaters, and a farmers' market, looking onto an esplanade where workers and visitors could promenade on warm days? Walentas even envisioned the restoration of ferry service between the South Street Seaport and Fulton Landing—absent for 61 years.

By the end of the day, Walentas had learned two critical facts: Most of the industrial buildings at Fulton Landing were for sale. And the waterfront itself was destined for imminent revitalization by a developer to be selected jointly by city and state development agencies. The timing of Walentas's visit could not have been better.

Walentas was dreaming on a grand scale—perhaps too grand for a developer whose name was not to be mentioned in the same breath with names like Tishman, Trump, or Helmsley. But, at 42, Walentas had come a long way fast. Growing up poor in Rochester, he was on his own much of the time after a stroke disabled his father, forcing his mother to work at two jobs. Despite some behavior problems, he excelled academically at local public schools. He was suspended from the University of Virginia for an unauthorized overnight stay at a nearby women's college. Permitted to return to Virginia, he earned his B.S. and M.B.A., then did stints for an army construction project in Greenland and for the Singer Company in Japan and Australia.

Returning jobless to New York in 1966, Walentas found himself increasingly fascinated by the real-estate game. At 28, he spent his days prowling fringe areas of the city, looking for an affordable first investment. The tenement he chose, on Manhattan Avenue near 104th Street, required a down payment of \$55,000. Walentas and Jan Mirsky, a classmate from Virginia, scraped together \$35,000. The remaining \$20,000 was chipped in by Jeff Byers, who was then working with Mirsky at W. R. Grace & Company.

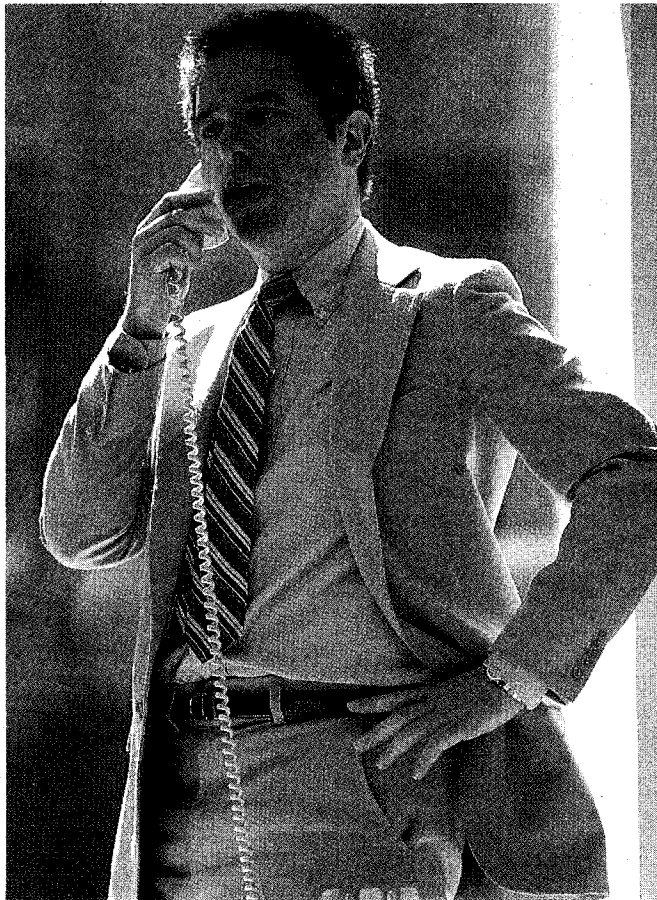
Two Trees, named for a farm belonging to Byers's grandmother, grew quickly through astute property purchases. Byers, who joined Lehman Brothers in 1968, left two years later to become Walentas's full partner in Two Trees. The arrangement was the old story of "Mr. Inside" and "Mr. Outside." Walentas, as Mr. Inside, was a born master of the work itself—buying and selling, renovating and managing properties. As Mr. Outside, Byers was supposed to bring in wealthy investors as limited partners in Two Trees deals. Along with his charm, Byers had the social connections for the job—membership in

the Brook Club in Manhattan, the Links Golf Club in Manhasset, and the National golf club in Southampton. He was, as well, a trustee of the Museum of Modern Art and had served five years as board chairman of the Yale Art Gallery.

While the Two Trees holdings were diverse, the partnership specialized in using subsidy programs to renovate low-income housing in parts of the city where most developers feared to roll down their car windows. Byers never ventured to the low-income investments. "Jeff was so refined it was hard for him to go very many places," says Walentas. "He couldn't even bear to stay in Hilton hotels."

But with his interest in contemporary art, Byers foresaw the

blooming of SoHo. In the early 1970s, Two Trees bought several loft buildings there just as real-estate values soared. The Walentases themselves lived for seven years in a converted Spring Street loft. On the skylit top floor of the same building, Byers, who loved plants, financed a service that supplied greenery to corporate clients.



Economic czar: Ken Lipper says Walentas wouldn't play by the rules.

IN MAY 1981, JUST SIX weeks after his lunch at the River Café, Walentas bought two industrial buildings at Fulton Landing for \$2.6 million. Seven months later, he bought seven others, including the Clocktower Building at 1 Main Street, for \$12.7 million; later still, he bought two small buildings for \$1.2 million. These purchases were made in partnership with the Lauder family, owners of the cosmetics empire. (Jane Walentas had become friendly with the Lauders while working as an art director for Estée Lauder.) Ownership of the eleven industrial buildings, totaling slightly over 2 million square feet, gave Walentas ef-

fective control of the entire waterfront between the two bridges, extending back to the Brooklyn-Queens Expressway. For \$16.5 million, Walentas had done what is normally impossible in New York—he'd bought an entire neighborhood.

Walentas had no illusions that his rather decrepit new domain would be speedily transformed into a bustling rear encampment of Wall Street, set upon a newly glamorous waterfront. Eventual success would depend not only on his own long-term cash commitment but on an array of government agencies as well. At first, government help seemed to be forthcoming. In May 1982, the project passed a critical first hurdle. After an open solicitation of development proposals by the city, Two Trees was conditionally selected as official developer of the waterfront strip in front of the industrial buildings. Since both the state and the city owned portions of the fifteen-acre site, both had to approve the designation—the Public Development Corporation (PDC) for the city, the Urban Development Corporation (UDC) for the state.

Next spring came another victory. The city's Board of Esti-

THE CITY'S ATTITUDE CHANGED DRAMATICALLY.

mate, chaired by Mayor Koch, approved Two Trees' application for a \$20-million Urban Development Action Grant for the waterfront strip. The city also agreed to make \$16-million worth of its own capital improvements on the waterfront. Now Walentas needed to arrange for \$124 million in private financing for the nearly \$160-million revitalization of the waterfront to go forward.

Separately, Walentas was also pursuing a real-estate-tax break on his conversion of five of the industrial buildings to commercial use. On September 7, 1983, he applied to the city's Industrial and Commercial Incentive Board for a nineteen-year tax abatement worth \$11 million on the newly assessed value of the converted buildings. Walentas also asked the city's Industrial Development Agency to help him finance a parking garage at Fulton Landing. Guiding these requests through the governmental bureaucracies was a set of influential lawyers led by the masterful John Zuccotti, former deputy mayor and city planning commissioner. Later, facing opposition from Ken Lipper, Walentas also hired the city's premier real-estate public-relations man—Howard Rubenstein. As former UDC president and chairman William Stern says about Walentas, "This man will hire anything that can move a rock."

What Walentas needed now was to bag a first tenant—one with a name that would be a magnet to other tenants. So he was elated toward the end of 1983 to get a handshake commitment from Lehman Brothers Kuhn Loeb to move a portion of its back-office operations to Fulton Landing. Lew Glucksman himself, then the chief executive officer of Lehman Brothers, visited the proposed new quarters in the Clocktower Building. Glucksman, a yachtsman, was even promised a private slip at the marina that was to become part of the waterfront park. The tentative agreement was reported in a big story in the *New York Times* on January 31, 1984.

"Our data processing people are enthusiastic and excited about moving there," Lehman's Michael Schmertzler told the *Times*.

IT WAS NOT TO BE. IN THE WEEKS BEFORE THE *Times* story appeared, Walentas's dream for Fulton Landing had already begun to shatter—for reasons, he believes, wholly due to the arrival of Ken Lipper as deputy mayor for both finance and economic development. The first blow against Walentas came from the city's Public Development Corporation, which had been set up in 1966 to help bring industry and jobs to the city. Though the PDC had its own command structure, it answered to Lipper as deputy mayor for economic development. Through 1983, the PDC worked closely with Walentas. The agency's new president, Steven Spinola, had himself lobbied the state's Urban Development Corporation to join in designating Walentas as developer of the waterfront. In December 1983, Spinola and Walentas hammered out a detailed set of "business terms" for Fulton Landing.

But on January 9, 1984, Walentas received a frosty letter from Spinola. It gave Walentas 45 days to fulfill three demands—to make final the financing for the project, to sign up an experienced construction firm, and to bring in an "operator or operators" experienced in mixed-use developments. "If you fail to meet these conditions by the close of business on Friday, February 24, 1984," wrote Spinola, "the City will automatically terminate all further consideration of Two Trees as a developer for this site."

Walentas was stunned—not so much by the demands as by the deadline. The terms he and Spinola had agreed to just three weeks earlier had given him, in effect, at least nine months to nail down his deal. Walentas felt this new, 45-day deadline wasn't realistic. It was an attempt, Walentas was convinced, to

kill off his designation as developer of both the waterfront and the back-office project.

LIPPER DISMISSES WALENTAS'S VERSION AS "fantasy." He insists that the directives in Spinola's letter—as well as the letter's timing—were the result of a City Hall meeting led by the mayor the previous week. "David simply refused to realize that there were fundamentals with which he had to comply," says Lipper. As for the 45-day ultimatum, he says, "the mayor put in that provision. His view was that either Walentas does the job or somebody else does." Koch confirms this, saying, "There had to be a self-enforcement provision that [if necessary] would automatically end [Walentas's] involvement."

Several participants in the decision, however, say that Lipper was now forcefully making policy on Fulton Landing. "Spinola made it clear to me that, during his negotiations, Lipper was in constant contact," says Harvey Schultz, the executive assistant to Brooklyn Borough President Howard Golden and Golden's chief negotiator on Fulton Landing. Spinola, in a recent conversation, referred to himself as the "guy caught in the middle." And Walentas says that when he called Spinola to protest the ultimatum "Steve told me it was the best he could get. He said that Lipper had wanted to dedesignate me *without* waiting 45 days."

While Lipper downplays his role in the PDC turnabout, the fact is that he had lashed out at Walentas at a Port Authority staff luncheon on January 3—just six days before Spinola's letter was written. After the lunch, Sidney Frigand, the authority's public-relations man, wrote a memo to his boss, Peter Goldmark, urging him to "move cautiously in your flirtations on [Fulton Landing]. . . Ken is apparently vehemently opposed to the Walentas sponsorship."

Walentas wasn't the only one upset by Spinola's letter. Bill Stern, then UDC head, wrote to Lipper on January 11: "It seems inappropriate in the extreme for the City, as only one partner in a project of the complexity of Fulton Landing to have sent this letter without first discussing it fully with UDC." The state, he reminded Lipper, owned half of the waterfront acreage at Fulton Landing.

Stern, it must be said, is a natural rival of Lipper's. "Ken did for Koch what I did for Cuomo," Stern explains. That is, Stern had served as Cuomo's financial chairman in the 1982 gubernatorial campaign, the same role Lipper had held for Koch.

Yet another public official jolted by the PDC ultimatum was Howard Golden, the Brooklyn borough president. He had long looked with envy at the South Street Seaport across the river, and he saw no reason why Fulton Landing couldn't be an even better development. The only developer to share Golden's view and back it with a major cash investment was Walentas. "There were all sorts of roadblocks to this project," says Golden. "But they had been worked out, one by one. It was crazy to threaten to wipe out the whole project by an ultimatum."

On February 10, 1984, one month after Walentas got the letter, Golden and Schultz met with Koch and Lipper. Golden argued that his office had worked with Walentas for two years. The project would be good for Brooklyn, good for the city. All that had been done need not be destroyed if the conditions of the ultimatum were not met in the thirteen days remaining. But the mayor did not rescind the deadline. The meeting was brief, and Golden and Schultz came away convinced that the mayor was happy to yield to the advice of his deputy mayor on Fulton Landing.

By this time, Harvey Schultz was getting frustrated. "Lipper wanted somebody else to do Fulton Landing," he says. "But frankly, if you looked at the numbers, it just wasn't that attrac-



High hopes: Walentas plans a mixed-use development of offices, restaurants, stores, an esplanade, and a marina.

tive. Walentas was the only one who was seriously interested. Finally, I couldn't deal with Lipper anymore. I told Golden, 'You handle this.'"

Golden says that he once asked Lipper point-blank what he had against Walentas. "His answer was that Walentas was untrustworthy," says Golden. "I said to him that was an odd thing for him to say, because I understood that he had done business himself with Walentas. He answered that that was a long time ago."

LIPPER'S BRIEFER INVESTMENT WITH TWO TREES was in the Pines, a garden-apartment complex in Atlanta. Lipper invested \$65,000 in 1975 and sold his share back to Two Trees in 1979 for \$50,000, having received substantial tax-shelter benefits in the meantime. The second investment was in Park Terrace, a 401-unit apartment complex in the Inwood section of Manhattan. As one of seven limited partners in the deal, Lipper invested \$50,000 in 1973. Walentas was the general partner, and Two Trees managed the property for the partners.

Two Trees converted Park Terrace from rental to cooperative status under a non-eviction plan. This meant non-purchasing tenants could remain. Each partner in the deal owned a block of apartments. Their profits came when the apartments were sold. Though Lipper now says he was satisfied with the Park Terrace investment, he apparently became concerned in 1981 that the apartments he owned weren't "turning over" as fast as those owned by other partners—notably Walentas. Stan Dinstein, chief accountant for Two Trees, says that Lipper called him "many times" to ask for financial work sheets showing each partner's rate of apartment sales.

In June 1982, Two Trees, acting for the partners, sold their remaining interests in Park Terrace. The purchaser, Steven Goldman, got a mortgage from the partners. Today, Lipper receives quarterly payments from Two Trees based on his share of the purchaser's mortgage. His last check, dated March

15, was for \$1,067. In June, he will receive a final check, for about \$44,000. In all, his \$50,000 investment has returned more than \$150,000, as well as tax-shelter benefits. Ironically, the only person permitted to sign Lipper's checks, as custodian for his account, is David Walentas.

On taking office, Lipper—as required—filed a financial-disclosure statement with the city clerk that listed the investment in Park Terrace. In addition, Lipper says that he told Ed Koch from the first about his financial partnership with Two Trees. A fortnight ago, when I asked the mayor whether he was aware of that partnership during the battle over Fulton Landing, he refused to answer the question directly, saying, "I know that Ken is an honorable man." Pressed on the point, Koch said, "I don't believe that Ken Lipper would allow his private feelings to intrude on his public obligations."

Lipper's prior dealings with Walentas did not bar him, under city ethics rules, from making policy decisions involving the developer, according to Judith Grad, counsel for the city's Board of Ethics. As for the continuing payments from Park Terrace, Grad says, the "receiving of money, as of right, with no discretion on the part of the disbursing partner, is also permissible." Nonetheless, Stern, for one, told Lipper that he should consider removing himself from decisions involving Walentas and Fulton Landing. "He refused," says Stern.

Walentas has always insisted that Lipper blames him for the suicide of Jeff Byers—and that that is at the root of Lipper's actions in the Fulton Landing case. Bill Stern says, "I got so sick of hearing about it that I stopped talking to David. I only talked to Zuccotti."

Lipper says firmly, "I do not blame Walentas for Jeff's suicide. I never said it, and I never thought it. I hadn't even thought of Walentas in seven years." (That is, from the time Lipper made the Park Terrace investment to his appointment as deputy mayor.) But in the spring of 1984, Roger Starr, a member of the editorial board of the *New York Times*, brought up the subject of Fulton Landing with Lipper at a political dinner. Starr had been told by Howard Golden that Lipper was

"blocking" the Fulton Landing project. "Ken was very frank with me," says Starr. "He said that Walentas was responsible for the suicide of his best friend. I was shocked."

IT IS NECESSARY TO PAUSE HERE IN the story of Fulton Landing to make a few points about the life of Jeff Byers. Despite his good looks and impeccable style, he apparently was desperately worried that he was not succeeding. "Jeff always wanted to show that Peter Grace wasn't the only successful businessman in the family," says his old friend Jan Mirsky. "When he was still at Grace and he got the offer to go to Lehman Brothers, he was crushed when his uncle didn't make a counteroffer, because Peter Grace always made it a point that he wanted to keep competent family members in the company." Byers didn't excel at Lehman Brothers. Later, several businesses he funded failed to prosper. Though Walentas denies it, Byers may have felt that he was becoming superfluous at Two Trees. It troubled Byers, too, that the close relationship he craved with his father-in-law, Bill Paley, never developed. "Jeff always had to make an appointment to see him," says Mirsky. "If I had to do that, I'd get a new father-in-law."

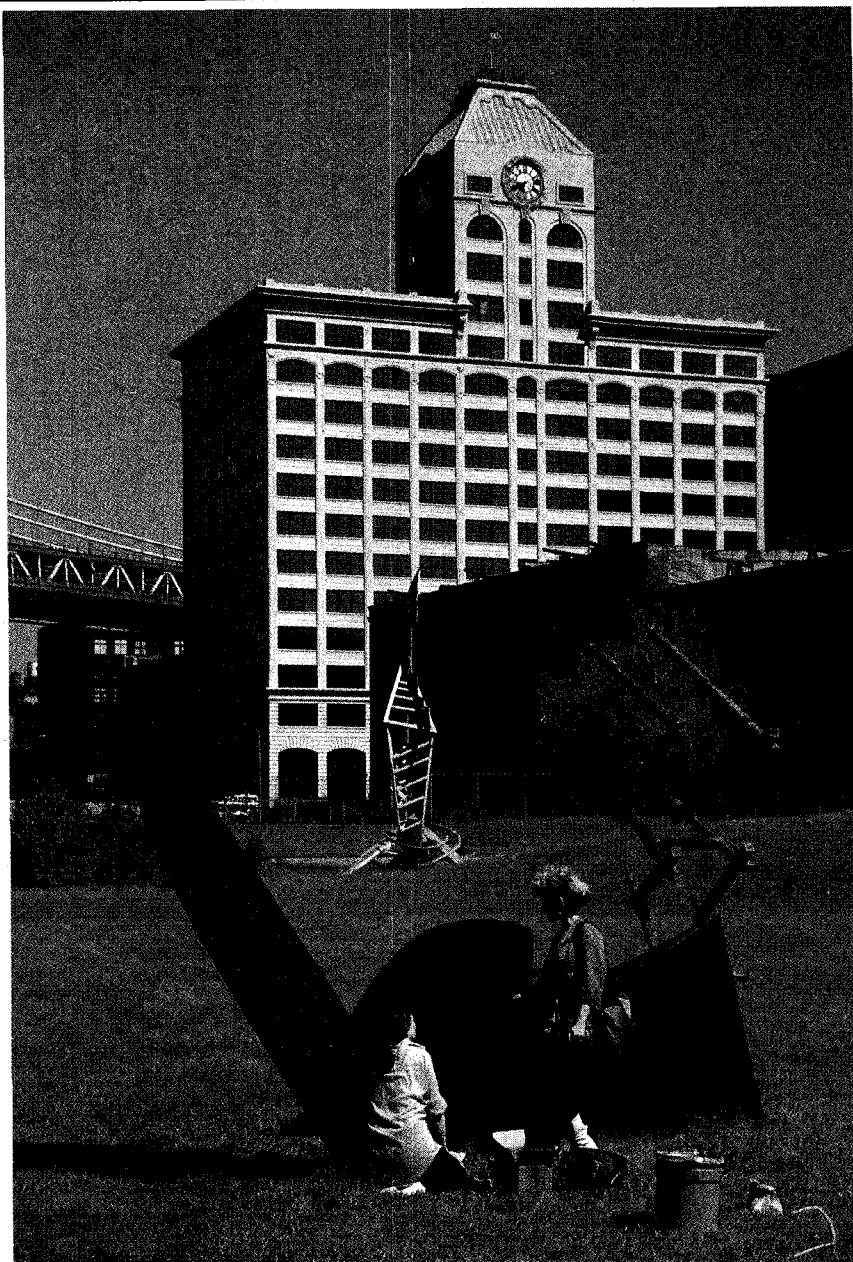
Then there was the spending. Despite the prominence of the Byers family name, Jeff Byers's own assets were modest. But he bought what pleased him. When he got interested in English pine country furniture, for example, he bought so much of it that the pieces had to go directly into storage. His purchases of English glass bells at James Robinson "kept that store in business," a friend jokingly says. When the Walentas were married in 1973, he asked them what they wanted for a wedding gift. Jane, who describes herself as a "sensible New Jersey girl," suggested stainless tableware. "Good stainless." What arrived instead were six exquisite settings of sterling silver from Buccellati.

By the time Jeff Byers died, all his lines of personal bank credit had been closed down. He had even lost his Bloomingdale's credit card. He was deep in debt. Walentas took over Byers's half-interest in Two Trees from the estate at a cost of \$1.8 million. "Because so few of his assets were liquid, it was a very difficult estate to settle," says Cyril O'Neil, senior partner in the firm that handled the estate. "There isn't any question but that the difference between solvency and insolvency was Jeff's interest in Two Trees."

"Jeff was all about his image," says Walentas. "Isn't that why everybody loved Gatsby?"

Curiously, neither the Walentas nor several other old friends of Jeff Byers's remember ever seeing him with Lipper. "I carpooled with Jeff to work every day for four years. And I took Hilary to the opera," says Mirsky. "In all that time, I never knew of Jeff and Ken being together socially."

THOUGH WALENTAS'S DESIGNATION AS waterfront developer was threatening to come unstuck, he still hoped to get Incentive Board approval for tax abatements on five of his industrial buildings. In quieter times, that approval would have been routine. Though there have been disputes over abatements given to midtown buildings, the abatement program was certainly meant for fringe areas like Fulton Landing.



Art space: Sculptures brighten the park near the Clocktower Building.

The Incentive Board's own staff report strongly recommended approval. But there was a major hitch. Nearly 2,000 blue-collar workers at Fulton Landing, in large part Hispanic women in the garment trade, didn't want to be pushed out by "computer types." And their champion was the governor himself, who had promised during the campaign to save their jobs.

"Mario didn't make very many specific promises," says Stern. "But those that he did make, he intended to keep." Preserving the blue-collar jobs was not an insurmountable problem. After decades of attrition at Fulton Landing, there was room enough for both the industry that remained and for new back-office operations. But to keep the old workers, Walentas would have to offer new, long-term leases at affordable rates to the industrial tenants. Not to be outdone, Lipper, too, came out strongly in favor of saving blue-collar jobs at Fulton Landing—and tied the tax abatements to lease concessions from Walentas.

The developer had been so confident of quick approval for his tax-abatements application that he had factored the savings into the rental rates quoted to Lehman Brothers. At the January 31, 1984, Incentive Board meeting, however, the board postponed its decision for several weeks.

That setback didn't turn out to be Walentas's only problem

LIPPER RIDICULED WALENTAS'S QUALIFICATIONS.

growing out of the proceedings. On hand was Ruth Messenger, the activist councilwoman from the West Side. Nobody on the council is a stauncher foe of tax-abatement "giveaways" or of landlords than Messenger. She remembered Walentas. He had fought a bitter, even vengeful, cooperative-conversion battle with the tenants of the Alwyn Court, an elaborately filigreed apartment house on Seventh Avenue at 58th Street. Walentas had bought the property in 1978, just as cooperative prices had begun to rise dramatically. He then rooted out almost every non-purchasing tenant who did not have an absolutely unsailable lease on an apartment.

Messenger, who had aided the Alwyn Court tenants, now saw a chance to attack two favorite targets—a landlord and the Incentive Board, which she felt had been too quick to approve tax-abatement applications that should have been denied. Ten days after the hearing, Messenger and two other legislators called a press conference at City Hall to release an eight-page report that she had prepared with volunteer help. Its headline: **LEGISLATORS EXPOSE OUTRAGEOUS WALENTAS' RECORD: DEMAND ICIB REJECT FULTON FERRY APPLICATION.** The report, which examined seven properties owned by Walentas, spoke of "suspicious fires." It called him a "bad apple." It upbraided the Incentive Board for not understanding "from this case how faulty their staff review is."

NOBODY AT CITY HALL WAS SURPRISED BY Messenger's broadside against Walentas and the Incentive Board. What was surprising, however, was the appearance of Lipper—himself a member of the Incentive Board and a partner of the landlord under attack—at her press conference. Lipper pronounced the Messenger report "very interesting." A few days later, on February 16, he called the city's commissioner of investigation, Patrick W. McGinley. His assistant, Rachel Gordon, took the call for McGinley, who was out of town. Her phone diary shows that Lipper asked for an investigation of Walentas and asked that it be completed in just two weeks—in time for the next Incentive Board meeting.

The Department of Investigation produced its report on Walentas in nine working days—unusual speed for the agency. The report points to landlord-tenant antagonism and cites building violations, a history of fires, and slow repairs. But it is little more than a rehash of Messenger's own report.

The Department of Investigation report says, for example, that at Kew Gardens Hills, a 1,200-unit Queens apartment complex owned by Walentas, there were seventeen weekends without heat or hot water in 1979–80. The report offers no update for the following three years, however, and doesn't indicate that Kew Gardens Hills had been turning into a dump for welfare families when Two Trees bought it in 1976—a circumstance that has since been stabilized. "Mr. Walentas . . . turned an eyesore and decaying housing complex into a plus for the neighborhood," says Queens Borough President Donald Manes.

The Department of Investigation report also faults Walentas and Two Trees for the handling of the cooperative conversion at Park Terrace, charging a "variety of harassment techniques, as well as possible conflicts and contract violations." The report doesn't mention that Lipper profited from the conversion of Park Terrace, and Rachel Gordon acknowledges that McGinley may not have known of Lipper's association with Walentas in Park Terrace when the report was released.

If McGinley's investigators had confronted Walentas over Messenger's allegations, they would certainly have heard about the Lipper connection. But Walentas says the investigators never talked to him. Walentas may have been, as the report states, "far from a model landlord," but nothing in the

report indicates that he had departed from the norms of his kind.

WHILE MCGINLEY HURRIED ALONG THE investigation of Walentas, the developer was desperately seeking to satisfy the three requirements laid down by Spinola to keep his designation as waterfront developer. He delivered to the Public Development Corporation, on the February 25 deadline, a batch of letters. One from Citibank promised to provide construction financing. Another, from Tishman, agreed to handle construction. And one from Helmsley-Spear, a giant in its field, agreed to operate the waterfront retailing complex.

But those promises were not enough. On March 5, Lipper held a press conference to announce that Walentas was "dedesignated" as developer of Fulton Landing. Scorning his investment partner's suitability to run a commercial operation of this scale, Lipper observed that Walentas's only previous commercial experience was that "he ran a dry cleaner." Then Lipper made another comparison: "Let's assume a contractor comes to you offering to remodel your home. And he says, 'Give me one third down.' And you ask him what experience he has had. 'Oh, I've done a few kitchens,' he answers. Would you give him one third down?"

Lipper was making two points: One was that Walentas did not have the experience to carry out a major multi-use public project on the waterfront site. The other was that Walentas wanted the public's money—not his own—to be put "up front" into the project. Both points were germane. Like any other developer, Walentas wanted to minimize his cash investment in his project. But, according to court papers, he had already spent \$651,000 on pre-development costs on the waterfront site. Under his financing plan, his equity investment would have been \$17.5 million. And there was the \$16.5 million he had already paid for the eleven industrial buildings.

"It was me who had money at risk at Fulton Landing," says Walentas, "not the city."

On the question of his experience to do a big job, Walentas cites several major projects. Notable among them is the "rehabbing" of the block-long Silk Building on East 4th Street into a mix of apartments, offices, and the huge Tower Records store. "That's what he calls doing a kitchen?" asks Walentas.

Lipper's press conference dedesignating Walentas once again took Stern by surprise. Just three weeks earlier, Lipper had promised to coordinate further moves on Fulton Landing. On March 12, 1984, Stern wrote angrily to Lipper: "With all due respect, Ken, I think you would agree with me that neither UDC . . . nor the Brooklyn Borough President's Office has been treated very professionally in this matter."

Though Stern attacked Lipper, he held no particular brief for Walentas. "Guys like this aren't entrepreneurs," he says. "They want public money to be at risk, not their own. Real-estate guys are closer to gamblers like Amarillo Slim than to real entrepreneurs. But without his style."

Lipper and Walentas were not talking directly during this time. But Jane Walentas, seeing Lipper at a political dinner one March evening last year, approached him alone. "I asked if he and I couldn't go to lunch and talk this out," she says. "But he muttered something about David having 'behaved badly' and walked away. The next day, I called his office, but he never returned the call."

Walentas had started out at Fulton Landing with high hopes. Now, he says, "my world was collapsing. Every day brought another load of shit." Just three days before the Incentive Board was to meet again to decide on his tax abatements, Walentas withdrew his application. With his dedesignation and

THE STATE'S ONE-UPMANSHIP SAVED THE PROJECT.

the notoriety of the McGinley report, he felt he stood no chance anyway. But without help from Lipper, he had probably ruined his chances for approval by starting work on the Clocktower Building to prepare for the arrival of Lehman Brothers. That in itself would have barred the granting of a tax abatement. By withdrawing his application, however, Walentas gained a certain freedom. As long as the tax abatements beckoned, Walentas could be pressured to make a deal to keep the blue-collar workers. Without them, he could do what he wanted. Walentas acted accordingly. On April 19, he sent a letter to all tenants of the industrial buildings, warning them that leases would not be renewed.

"Maybe I'd never make it happen at Fulton Landing," explains Walentas. "But the guy I sold it to would. Somebody who had clean hands. And if the tenants were already removed, he could move that much faster."

The truth was that Walentas had no intention of selling his eleven buildings at Fulton Landing, even though they were now being carried at a monthly loss of \$150,000. "Lipper thought he could bleed me until I had to walk away," says Walentas. Instead, Walentas went into what he describes as his "Stalingrad phase." He sold eight apartments in a building he owned at 123 East 37th Street and prepared to sell more. But, thanks to a neat bit of one-upmanship by the UDC's Stern, the situation changed dramatically.

KEN FELT THAT David's threat to evict the tenants at Fulton Landing was a bluff," says Stern. "But I didn't feel like playing showdown poker with 1,700 jobs." Quietly, he and Michael Del Giudice, secretary to the governor, proposed a deal to Walentas: If he worked out long-term leases with all tenants who wanted to remain at Fulton Landing, the state would transfer the 1,000 employees of the Department of Labor from the World Trade Center to new quarters in the Clocktower Building. While Lehman Brothers, whose plans to move fell through when the firm was bought by Shearson/American Express, had planned to take only three floors there, the Labor Department would fill the entire building.

"We insisted that Walentas seal his deals with the tenants before we moved," says Del Giudice. "Otherwise, he could have gotten out of it." But the negotiations went slowly. Stern, convinced that Walentas was dragging out the process so that his remaining tenants would leave voluntarily, wrote him on June 6, 1984, that the UDC would dedesignate him unless the pace picked up. It did. On December 18, Cuomo announced that the Labor Department would move to Fulton Landing.

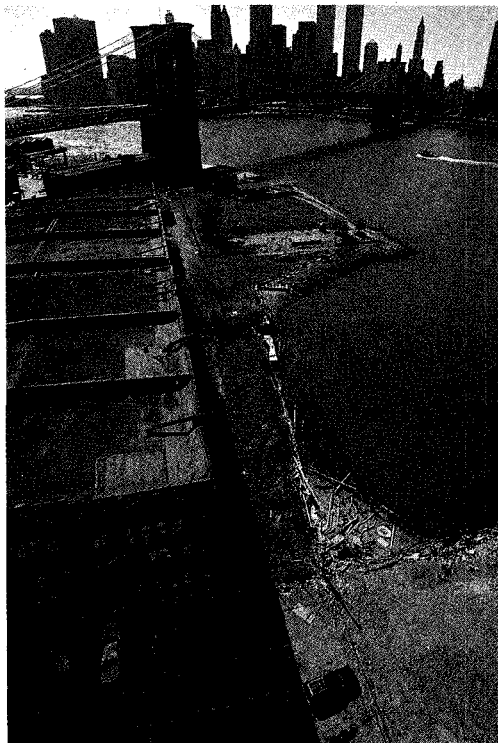
In a single stroke, the governor had kept his promise to save the jobs at Fulton Landing, rescued the developer whom Lipper had attempted to block, and arranged to get credit for beginning the renewal of the Brooklyn waterfront, less than a mile from City Hall. Ed Koch could not have been happy. Certainly, his deputy mayor wasn't.

"If the state wants to bail out this developer," fumed Lipper, "that's their business."

In fact, the deal fit neatly into a previously announced state policy to redistribute state offices to the other boroughs. As long as the World Trade Center had lacked private tenants, that idea hadn't made sense. But space there goes for upwards of \$35 per square foot. At Fulton Landing, the cost will be about \$15, resulting in major savings to taxpayers. Last April 26, the lease was formally signed for a total value of \$105 million—the largest lease in Brooklyn history.

Lipper, who resigned as deputy mayor in February to ready his primary campaign, says, "We bent over backwards to treat Walentas better than any other developer. We laid down certain reasonable rules that he had to follow. Those rules were to protect the city. But he refused to play by those rules. That's why he was dedesignated." Walentas, obviously, believes otherwise.

"Lipper tried to destroy me—and he almost did—professionally and economically. And the Department of Investigation report was wrong. He knew it was wrong. That has to be retracted." The issue may be settled in court. Walentas's suits accuse Lipper of blocking the Lehman Brothers lease, of blocking his efforts to develop the waterfront site, and of laboring to "create the overall impression that plaintiff [Walentas] is an unscrupulous person." Walentas asks, in the two suits, for a mind-boggling \$3.5 billion in damages. He has also sued Messinger and Commissioner McGinley over their reports on him.



Raw material: Looking south over Fulton Landing.

THE STATE'S LEASE OF the Clocktower Building means that Walentas is out of the woods on his investment in the industrial portion of Fulton Landing. But the waterfront site remains in limbo. The state never followed the city in dedesignating Walentas. Alair Townsend, who succeeded Lipper as deputy mayor, isn't in theory bound by her predecessor's ruling. But while she is new, the mayor is not. Ed Koch must now find a graceful way to go forward with the site. That won't be easy to do without including Walentas. Koch has pointedly left the door open. "I personally have no antipathy to Mr. Walentas," Koch told me.

With Lipper still in office last October, Walentas took a distinctive step to affirm his belief that he will one day develop the waterfront. At an amusement park in Youngstown, Ohio, he bought a rare carousel made in 1922. Its 48 hand-carved horses and two chariots had been individually auctioned earlier that day for a total of \$348,250. A single bid of at least 10 percent more was required to keep the carousel from being sold off piecemeal. Walentas bid \$385,000. "There was silence," says Jane Walentas, "and then everyone clapped. They wanted it to stay whole."

Where to put a carousel could be a problem for another purchaser. But Walentas knows where he wants to put his—on the waterfront at Fulton Landing. It has now been moved to one of his buildings there. The painstaking process of restoring each horse and the chariots has begun under Jane Walentas's direction. The Walentases talk endlessly about the carousel. But they never say what is obvious: Jeff Byers would have loved it.



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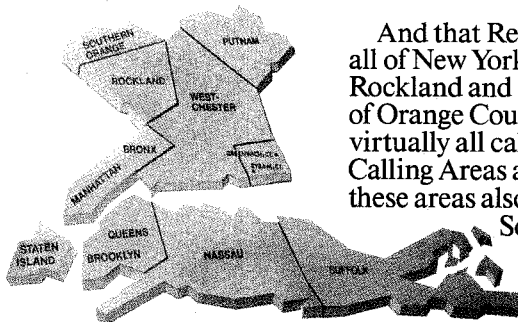
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THE UNKNOWN KING OF COMEDY

HOLLYWOOD'S ANDY BERGMAN TRIES BROADWAY • BY ERIC POOLEY

ANDY BERGMAN WAS NERVOUS, but you wouldn't have known it to look at him. Loitering in Books & Company one morning in March, America's funniest unknown screenwriter—he's responsible for such comedy classics as *Blazing Saddles* and *The In-Laws*—shuffled from the art books to the photography books, leafing through a glossy, oversize volume, looking every bit as sleepy and unconcerned as Peter Falk did in *The In-Laws*, no matter how many guns were pointed his way. Bergman could have been worried about his new film, *Fletch*, which was about to come out, but he wasn't. He was checking his watch, pretending to browse, waiting until the last possible minute before heading up the street to the Hotel Carlyle for a meeting that could, in one stroke, transform America's funniest unknown screenwriter into a hit Broadway playwright.

When Bergman got to Mike Nichols's Carlyle apartment, he was greeted by Nichols, producer David Geffen, the Shubert Organization's Jerry Schoenfeld, and a half-dozen actors and actresses, including Elaine May, Marlo Thomas, and Ron Silver. They were there for a reading of *Social Security*, his first play. (Bergman won't say much more about the play than that it deals with "this undeniable fact that, in the presence of our parents, we are all reduced to children." Several people who have read it say the play explores the relationships between two sisters—one married to a Manhattan art dealer, the other to a Mineola accountant—and

their elderly mother, who takes up with a world-renowned painter.) Geffen and Schoenfeld had already asked Nichols to direct, but Nichols, whose imprimatur is perhaps the most sought-after on Broadway, didn't want to commit until he had heard a read-through.

By all accounts, Bergman got his first laugh less than a minute into the reading. At the end of the first act, there were smiles, laughter, and compliments. At the end of the second, there were men and women brushing tears from their eyes and Mike Nichols had agreed to sign on. (The play should reach Broadway by the end of the year.)

David Geffen calls the reading "the most incredible thing I've ever been to. It was just very thrilling to see something come to life as brilliantly funny as Andy's play—the funniest play I've ever read—did that day."

"I don't think I enjoyed it as much as the others," says Bergman. "I was pen in hand, waiting to hear what didn't work. Relief, but no cigar."

At 40, Andrew Bergman is one of Hollywood's most in-demand comedy writers—not only because he turns out intelligent comedy based on character and dialogue, but because he knows how to *explode* his movies at the end, breaking up his stories—and his audiences—with wild ideas, a love for strange detail, and a healthy disregard for narrative logic.

Blazing Saddles, the 1974 Western send-up that Bergman conceived (and co-wrote, at 26, with Mel Brooks and others), ends with a Western street fight breaking through walls and storming a

Busby Berkeley-style musical; the camera pulls back to reveal the Warner Bros. back lot; and, out on the prairie, the defeated villain hails a cab and says, "Drive me off this picture."

In *The In-Laws*, Bergman's first solo script and a surprise hit in 1979, a calm-but-crazy CIA agent, Vince Ricardo (Peter Falk), leads panicky dentist Sheldon Kornpett (Alan Arkin) to the South American palace of a dictator, General Garcia (Richard Libertini), a giggling lunatic who shows off his prize collection of kitschy black-velvet paintings and then decides to put his guests to death. In front of the firing squad, Arkin breaks down: "I've only slept with four women," he cries. "Two of them were my wife—once before we married, once after."

"Andy Bergman wrote the funniest line in the funniest scene in one of the funniest pictures I ever worked on," says Peter Falk. "But the man always looks like he just rolled out of bed. Go figure."

In *So Fine*, which Bergman wrote and directed (his only commercial flop, in 1981), English professor Bobby Fine (Ryan O'Neal) is kidnapped by thugs, put in charge of his father's failing dressmaking business, and taken to bed by the wife of Mr. Eddie (Richard Kiel), a seven-foot gangster who happens to be asleep in the bed at the time. At the movie's end, Eddie chases the lovers back to Fine's college and confronts them onstage during *Otello*, in which the giant and his tiny wife sing the opera (continuing their argument in the subtitles).

Fletch, which Bergman adapted from

"I thought, 'What am I doing—a Ph.D. in history, spritzing with Mel Brooks?'"



© Woodfin Camp

MAKE 'EM LAUGH: "Don't give 'em all the candy; leave them wanting more. End the movie by bursting out of the movie. The audience wants to be surprised. They want dessert, not the bill."

the Gregory Mcdonald novel, opens next week, with Chevy Chase in the title role of a bumbling but resourceful reporter investigating a drug ring. Bergman has given Chase a dozen comic identities, including a brilliant dumb-Bogart flight mechanic, that give him a chance to do what many think is his best work in film.

"There is nobody," says Universal Pictures president Frank Price, "better at creating real comic characters and writing both very funny and *sophisticated* dialogue." Universal has hired Bergman to write a *Fletch* sequel (he earns around \$750,000 for a movie that makes it to the theaters), and Price says he'd "like to lock Andy in an office and keep him working for us. But he's a New Yorker. He wouldn't survive in captivity."

BERGMAN IS ONE OF THE VERY few first-rank Hollywood screenwriters who have never lived in Hollywood. He walks from his apartment on Central Park West to his office in Carnegie Hall and works a regular, nine-to-five week. Bergman's life—centered on his wife, Louise, and their two children at least as much as on his work—seems relatively untroubled by Hollywood pretense and studio politics. He leaves the office promptly at five so he can play ball with his sons in the park. He never works weekends, preferring to spend time with his family at their country house in the Berkshires. He loves the Yankees, and hates Tommy Lasorda and the Dodgers—so how could he live in Los Angeles? Being so closely tied to New York seems to have had just one major effect on Bergman's career: He'd been in movies more than five years—and was already wealthy—before he knew anything about the business.

"Doing *Blazing Saddles* with Mel," says Bergman over lunch in the Russian Tea Room, "was so *misleading*. We sat in New York, wrote whatever we wanted, and it was a big hit—*nothing* to do with this business." What Bergman did learn from Brooks was the screenwriter's art, which requires a knack for collaboration and compromise.

Brooks describes his method as "getting a group of crazy people and going berserk." When he agreed to rewrite *Tex X*, a first screenplay by an unknown history Ph.D. named Andrew Bergman, Brooks insisted that "the guy who came up with this wildness" be made part of a team that also included Richard Pryor, Norman Steinberg, and Alan Uger.

Brooks met Bergman—"a nice Jewish boy, quiet and smart"—and figured he would balance the others' madness. "But it turned out," says Brooks, "that Andrew Bergman was crazier than anybody."

In the Tea Room, Bergman lets go a laugh—a high giggle that Brooks compares to "a swan getting hit in the ass by a Piper Cub"—and talks about his apprenticeship. A handsome man with a sleepy grin, Bergman is surprisingly shy—the emotions are always under control, and the laugh is all that hints at his mad imagination.

"Here I was, Peter Pan, stepping into the ring with the 2,000-Year-Old Man," says Bergman, who before *Tex X* had come no closer to screenwriting than a doctoral dissertation on Depression-era film. "I thought, 'What am I doing—a Ph.D. in history, *spritzing* with Mel Brooks?' " Eighteen months and six drafts later, *Tex X* had become *Blazing Saddles*, and Bergman had learned his first big lesson: "You have to throw things out. You love the material, you love the words, but in movies you've got to be ready to kill the ones you love."

The most important thing he took from Brooks, says Bergman, was "a sense of perfectionism as a writer. Comedy lines have to scan like poetry—if there's an extra syllable, it'll be less funny." Bergman picked up some other principles of comedy writing: "Don't give 'em all the candy, leave them wanting more. Don't try to do two funny things at a time or

you'll wind up doing nothing. End the movie by bursting *out* of the movie. The audience wants to be surprised. They want *dessert*, not the bill."

WHEN BERGMAN SET about writing his own comedies, he kept in mind what he'd learned on *Blazing Saddles*. All his movies would feature whacked-out finales, but they'd also work a territory very much Bergman's own—the middle-class nightmare, in which respectable, outwardly sane people, sucked into dangerous and chaotic situations, become maniacs. (Sheldon Kornpett in *The In-Laws*, for example, races down a fire escape with teeth clenched and bullets flying past his head, screaming, "There's no reason to shoot me! I'm a *dentist*!") This comedy springs, Bergman says, from his own need for self-control: "My wife is a psychotherapist," he says, "and she once pointed out to me that almost everything I've written acts out my worst paranoid fears—you're stepping into a puddle, and it's the Amazon River."

Bergman had learned how to craft a script that didn't sound *written*, but he hadn't learned how to craft the deals that turn scripts into movies. He spent three years, before and after *The In-Laws*, trying in vain to get two other projects off the ground. He'd been fooled by the effortless success of *Blazing Saddles*, which had made him wealthy before his thir-



Middle-class nightmare: Arkin and Falk in *The In-Laws*.

tieth birthday. (Shot for \$2.6 million, the film has brought in \$97 million, not including foreign, TV, and video sales.) Bergman suddenly became "this semi-plutocrat with one swing of the bat. It was strange. I was unprepared, emotionally and culturally." Part of it, he says, had to do with family history.

RUDY AND RUTH BERGMAN, Andy's parents, fled Germany in 1937 and met and were married in Manhattan. They moved into a small apartment in Corona—"old New York," says Andy Bergman. "Stickball, chased by cops—'stop it you kids'—running, alleyways, rooftops." The family subscribed to *The New Yorker*, and when they played word games at dinner—"never repeating verbs, talking the way *The New Yorker* read," says Andy's sister, Doris, now a producer at Channel 5 in New York—"Andy would not stop."

Rudy Bergman worked as a radio and television columnist for the *Daily News*, and by the time Andy was seven, in 1952, he was writing about television himself. In one piece, he panned *Howdy Doody*. He preferred the comedians his father knew: Victor Borge, for whom Rudy Bergman wrote comedy material; Ernie Kovacs; and Bob and Ray, a comedy team Andy would watch "while they taped their shows without using notes. They were so in sync—they breathed the same air. I was openmouthed."

Nevertheless, the teenage Bergman started planning an academic career in American history. "I thought I'd be Ted Sorensen when I grew up," he says. "Find some guy to be president, I'd be the Jew at his side, telling him how to change the world." He got a doctorate in American intellectual history, and his dissertation on Depression-era film, *We're in the Money*, was published by NYU Press, reprinted in paperback by Harper & Row, and is still in print (as are two detective novels he wrote, *The Big Kiss-Off of 1944* and *Hollywood and LeVine*).

Unable to land a teaching job, Bergman spent 1970 working as a trade-press flack for United Artists. During that time, "inspired by a vision of H. Rap Brown on horseback in the prairie," he wrote *Tex X*. Bergman learned on a Friday in May 1971 that the studio was buying the script, and told his parents the news. They left for a vacation the next day, Ruth Bergman recalls, and "Rudy was still shaking his head, saying, 'The first thing he writes, and Warner buys it.'" Rudy Bergman, who once had screenwriting ambitions of his own, died of a heart attack before they returned. "I was always glad that he knew about it before he died," says Doris Bergman. "Of course, he

couldn't have known what was going to happen with *Tex X*. I don't think anyone could have anticipated it."

"You can never tell how a film's going to do," says Bergman. "We didn't think anybody would go see *Blazing Saddles*. I was sure *The In-Laws* was going to bomb. But my third movie, *So Fine*—that one I *knew* couldn't miss."

To ensure that what he wrote got on-screen, Bergman had decided to direct *So Fine*. It was released in the fall of 1981

screenplay." Still, movies are seen by everyone, and their writers are noticed by only a few. "I don't stand outside the theater waiting for people to come out humming the script, saying 'God—who was that writer?'" says Bergman, but he is, after all, now preparing his assault on Broadway, where names of writers are literally up in lights.

But since Bergman has never been impressed by the trappings of other people's fame, there's little reason to think that he



Killer comedy: Dana Wheeler-Nicholson and Chevy Chase in *Fletch*.

after wild screening-room response and good early notices had made him confident of success. Two weeks later, it was gone from theaters. "Problem was, it was a highbrow comedy masquerading as a dumbbell comedy," muses Bergman.

Bergman's second directing effort fared worse than his first. In 1983, he wrote a follow-up to *The In-Laws* called *Big Trouble*. Four weeks into shooting, Bergman left the set and returned to New York. Falk's friend John Cassavetes came in to direct. Bergman and his partner, producer Mike Lobell, took their names off the project. "Everybody in the business runs into one of these at some point," says Bergman. "The chemistry was horrendous on the set. There was going to be a war, so I left."

"I suppose," says Alan Arkin, "that Andy wasn't getting the movie he wanted."

'THERE IS NOTHING," SAYS Andy Bergman in the Tea Room, "that I want to do more than write commercial pictures. I'm not interested in cult films. Any writer who's ambitious in the sense of wanting to nail the beast, who wants the whole public to weep or laugh at the same moment . . . I think Hemingway today would have gone out and written a

should be unduly concerned with his own. He says he's attracted to playwriting because "the play's an entirely different animal, something I've never done before." Certainly, Bergman has to be looking forward to working in an environment where "you have the same control over your language that you have in a novel, and the luxury of writing a half-page speech without having somebody slice it up in the cutting room."

When he sat down to do *Social Security*, he was red-hot. He wrote the first act in eight days, "at the end of which I was in a coma." The second act took three months for a draft; the entire play continues to be revised, but a few pencil-marked pages, reluctantly provided by the author, suggest why it caught the attention of Geffen, Nichols, and the Shuberts. The characters are deftly drawn, fully conceived: the art dealer who might just as well be selling bonds; his wife, striving for a level of sophistication just beyond her reach; her sister, who is perhaps a step behind even that. Above all, the pages hint at a comedy as funny as *Blazing Saddles*, but entirely of the real world.

"If this project keeps going so well," says Bergman, "it'll be a duplication of my *Blazing Saddles* experience—when it's over, I'll still know absolutely nothing about the theater business."

B A T H I N G B E A U T I E S

By Wendy Goodman



To bikini or not to bikini—that used to be the question. This summer, though, it's not so simple. Swimsuits are riding the fashion waves as never before, providing more options than ever.

Hair: Suga of Suga Salon
Makeup: Kevyn Aucoin

Fashion associate: Valarie Ebeier
Fashion assistants: Mary Brauning,
Michael Eisenhower, and
Debra Schmidt

Photographed at the Crane
Beach Hotel, Barbados

Photographed by Tony McGee



Far left: nylon-and-Spandex halter maillot by Bill Blass Beachwear, about \$38 at Lord & Taylor and Macy's; silk-taffeta scarf by Bucol, \$350 at Bergdorf Goodman. Model: Elle Macpherson of Click.

Left: nylon-and-Spandex tank by Monika Tilley for Christie Brinkley, \$48 at Lord & Taylor; straw hat with silk scarves by Maggie Vall, \$68 at Henri Bendel.

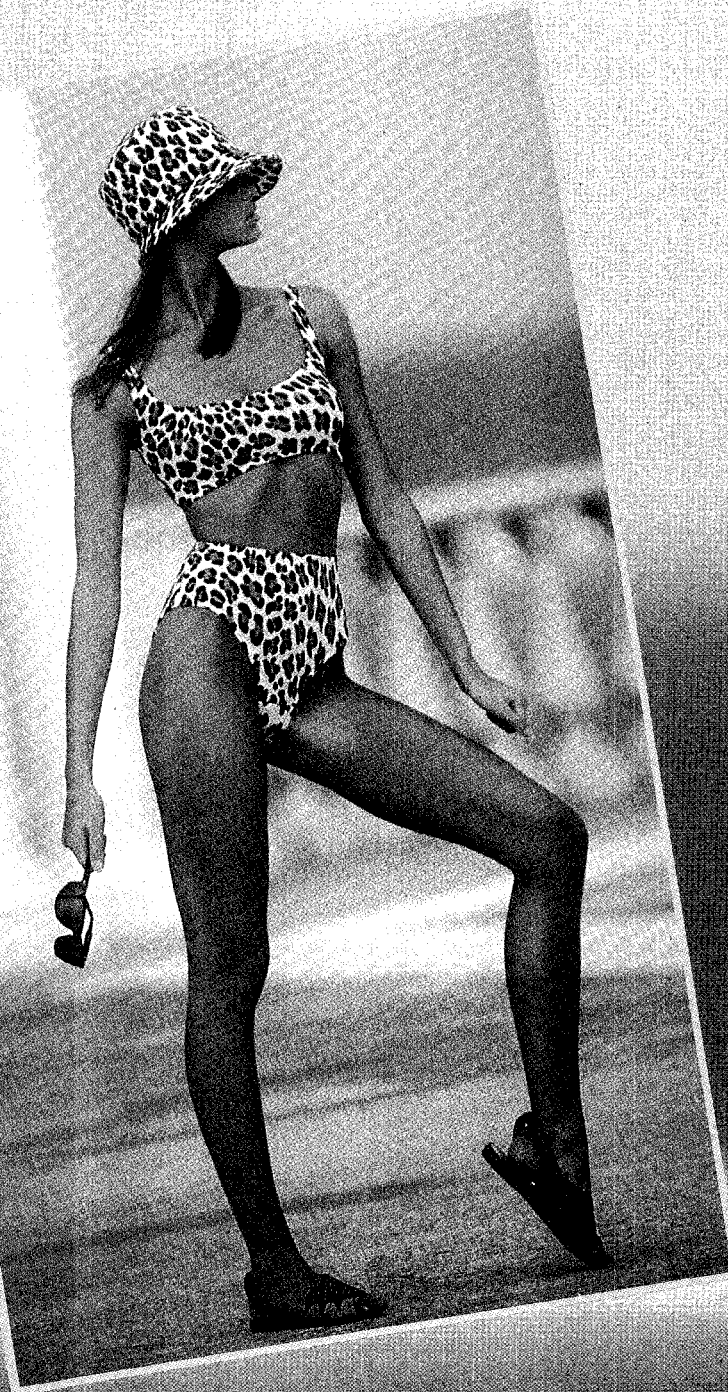
A high-contrast, black and white photograph of a woman with long, dark, wavy hair. She is wearing a light-colored, ribbed, one-piece swimsuit. Her head is tilted back, and her eyes are closed. The lighting is dramatic, with strong highlights on her face and the texture of her hair and clothing, and deep shadows elsewhere. The background is dark and indistinct.

*Nylon-and-Spandex
swimsuit by Liza Bruce for
Factory Team, \$78 at
Shelley's Place (609 Second
Avenue, near 34th). Model:
Renée Simonsen of Ford
Models.*



*Nylon-and-Lycra maillot,
\$60 to order from Keiko
(757-1080); towel by
Cannon Mills.*

B A T H I N G



Nylon-and-Lycra three-piece bathing suit (skirt not shown), \$100, and cotton hat, \$40, at OMO Norma Kamali (11 West 56th Street); canvas-and-pony-skin sandals, \$230 at Maud Frizon (49 East 57th Street).

Rhinestone-studded maillor by Luciano Soprani, \$350 at Linda Dresner (484 Park Avenue, near 59th), Rita Jamie (150 East 72nd Street), and to order at Veneziano (819 Madison Avenue, near 68th); bathing cap by Speedo America.

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WHAT'S BUGGING YOU

THE LATEST WORD ON ROACHES • BY JANE GOLDMAN

YOU CAN GET RID OF ROACHES. YOU can't banish them from the world or from the city—maybe not even (without group cooperation) from your apartment building—but you can certainly eliminate them from your own apartment, loft, or house.

And now's the time to do it. "Cockroaches are tropical animals. They live with us because we're tropical animals," says Betty Lane Faber, an entomologist at the American Museum of Natural History. They thrive—and breed—mercilessly in the summer months. The roach platoon you've got now could become a brigade by August.

And, unfortunately, the cockroach lore that has been daunting us for years is mostly true. Roaches can live for twenty days without food, fourteen days without water; they can flatten their bodies and crawl through a crack thinner than a dime; they can eat huge doses of carcinogens and still die of old age. They can even survive "as much radiation as an oak tree can," says William Bell, the University of Kansas entomologist whose cockroaches appeared in *The Day After*. They'll eat almost anything—regular food, leather, glue, hair, paper, even the starch in book bindings. (The New York City Public Library has quite a cockroach problem.) They sense the slightest breeze, and they can react and start running in .05 seconds; they can also remain motionless for days. And if all this isn't creepy enough, they can fly too. Someone told me that six water bugs once wafted through her kitchen window, like the flying monkeys in *The Wizard of Oz*. (Philip Howse, an entomologist at the

University of Southampton, England, confirms the possibility, but the temperature, he says, must be in the nineties or higher.)

What's more, cockroaches seem to develop resistance to toxic chemicals. This doesn't mean that one roach builds up an immunity; it means that a roach population, over generations, gradually becomes resistant to substances repeatedly used to kill them. It's a speeded-up version of Darwin's natural selection: Through continual use of the same chemical, you "select" roaches that are naturally resistant. This resistance can affect as small an area as an apartment building; across the street, the roaches may still be vulnerable. Roach populations can even develop "cross-resistance"—immunity to substances never used on them but chemically similar to those they've encountered.

And roaches are now more prevalent than ever: In 1971, the City Council passed a law mandating that garbage in new buildings be put down compactor chutes, not incinerated. "That's when we lost the battle," says Gordon Janis of White Flag Pest Control, Inc. "Pieces of garbage get stuck in the chute, they draw roaches, and soon the building is infested."

Why, then, if the bugs are so rugged, should this spring's offensive be any better than last spring's? For one thing, just last month, effective new chemicals came onto the market to help foil the resistance problem. And, more important, there's been a change of attitude on the part of some pest-control professionals; because they believe they can get rid of

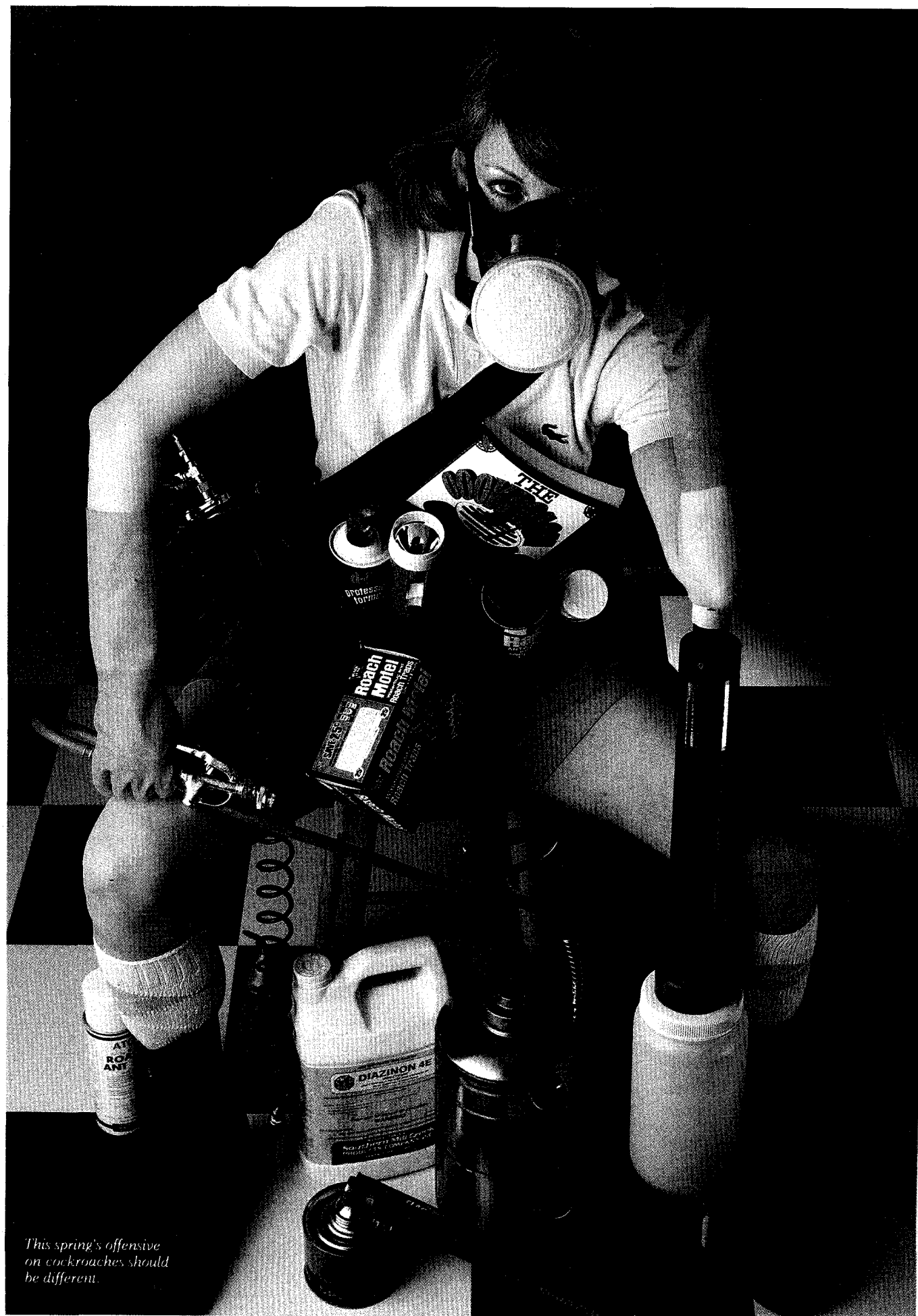
roaches—for good—they're doing so.

NEW CHEMICAL WEAPONS

THERE ARE OVER 3,000 KINDS of cockroaches, but only three are generally found in New York City: the small German (the number-one problem), the big brown American (the one we call a water bug), and, occasionally, the big black Oriental roach (what the rest of the country calls a water bug).

The most publicized recent chemical breakthrough deals with the American cockroach. The female of the species emits the chemical periplanone-B, which attracts males. Last year, a Yale scientist, Stuart Schreiber, discovered a practical method of synthesizing that chemical. A whiff of periplanone-B and male cockroaches supposedly will follow it anywhere (including into poisonous traps), standing on their hind legs, flapping their wings in sexual frenzy. Schreiber's findings became a front-page story around the world.

Unfortunately, this fatal frenzy won't be of great help to New Yorkers, because American cockroaches simply aren't much of a problem here. In this city, American cockroaches are almost always found in sewers and basements. They do look for higher ground before heavy rains and thus may come up through the drains. But they don't live in apartments, and they're easy to kill with chemicals. And indeed, synthesized periplanone-B may not work well even for house-



*This spring's offensive
on cockroaches should
be different.*

PHOTOGRAPH BY TOHRU NAKAMURA

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holds infested with American roaches.

"We did some tests to gauge the relative attractancy of periplanone-B and beer," says Philip Koehler, a University of Florida entomologist. "We went out to a poultry farm that had heavy infestations of American cockroaches and put out some mason jars containing the attractant and some mason jars containing beer. We greased the edges so the roaches could get in but not out. And we'd haul in jars full of them every night." Which jars? Mostly the ones containing beer. Naturally, the females, biologically indifferent to the attractant, preferred the beer. But, surprisingly, the males were split just about evenly between beer and sex. "And even if you manage to kill all the males of the American roach," adds the Museum of Natural History's Betty Faber, "the females can still reproduce parthenogenetically"—that is, without males. Nevertheless, d-Con has put periplanone-B into its product Lure n Kill, available only in the Southeast, where American cockroaches are a problem.

More promising developments include insect-growth regulators that sterilize their victims. The one that works on roaches—hydroprene—was developed and distributed by Zoecon. "When young roaches are briefly exposed to hydroprene, they undergo irreversible chemical sterilization," says organic chemist Alexander Cross, who is president of Zoecon. In field-test situations, roach populations have been reduced by 95 percent six months after an application of hydroprene.

The substance will soon be available in three forms—as a surface spray and in crack-and-crevice and fogging formulations. (Fogging requires a professional fogging machine.) The exterminators I talked to prefer the fogger because it gets the chemical into more places. Every juvenile roach that comes into contact with even a minute amount of hydroprene will grow into a sterile adult. (It does not affect adult roaches, so most pest-control operators use it along with an "adulticide," or regular poison.) And even if some roaches remain unaffected by the substance, the chances are good that they'll breed with a sterile mate, and the result will be the same—no new roaches. One application lasts up to 120 days.

Hydroprene, sold to professional exterminators under the trade name Gencor, has a few advantages over regular insecticides: It doesn't degrade as easily as the chemical poisons; it seems to be much less toxic; and finally, roaches probably will not develop a resistance to it. "There's a distinct chance that if a roach developed a resistance to hydroprene, it would be developing a resistance to its own juvenile hormone and therefore would be committing a form

of biological suicide," says Cross.

This chemical has been available in fog formulation to pest-control professionals since January, and some have already incorporated it into their operations. For the home market, Zoecon is test-marketing hydroprene under the brand name Strike; it may be available over the counter next year. But the company still needs to figure out how to market a product that won't produce results for six months. The test product combines hydroprene with a regular insecticide to accommodate the fact that consumers tend to use the product when they see roaches.

Another development is American Cyanamid's newly formulated toxicant, amidinohydrazone, available to professional pest-control operators as Maxforce and just released for over-the-counter purchase under the name Combat. This cockroach bait has two things going for it: Because the active ingredient is a slow-acting stomach poison, roaches probably won't learn to avoid it ("Roaches will have accumulated a lethal dose before they realize something has happened," says Ted Shapas, an American Cyanamid scientist who helped develop the product), and because the poison is in a new chemical category, roaches have not yet developed any resistance. Combat comes in a small tamperproof box, mixed with the bait—a secret combination of oatmeal, sugar, corn syrup, and other ingredients. Entomologists and professional exterminators report good results with it, especially in areas where sprays are undesirable. (Betty Faber uses it in her laboratory to control the roaches that escape their cages.)

Entomologists at the University of California reported a 90 percent reduction after twelve weeks of using Combat. "It allows a person to be basically lazy. You don't have to empty all the cabinets, cover all the dishes," says Austin Frishman, pest-control consultant to Combat and author of *The Cockroach Combat Manual*. "And you need to know less about the insect. With a spray, you have to put it exactly where the roaches hide. With Combat, you only have to get in the vicinity of where they hide." For a severe problem, some people advise using more bait stations than the instructions tell you to use. The biggest drawback the experts cite is that Combat doesn't work well alongside other food. "In a restaurant, with too much food competition," says Lisa Cohen of Excelsior Exterminating & Chemical Company, "the roaches will ignore it."

And on the regular insecticide front, new chemicals in new formulations are constantly being developed. If one doesn't work, another one very well may. Tell that to the exterminator who comes in with the same tank every month and

throws up his hands in desperation.

ASSESSING THE SITUATION

THERE HAS BEEN A RAISING OF consciousness among professional exterminators. A minority—but a vocal and convincing minority—insists that *elimination*, not mere control, of household roach populations is possible. “Anytime anybody asks for money, they’re obligated to attempt to deliver perfection,” says Al Burger, owner of “Bugs” Burger Bug Killers, a national extermination firm. “And if they give anything less than that, they shouldn’t get paid. They said there was no way you could eliminate roaches in restaurants and hotels, and we proceeded to do it—eliminate the existing population and then maintain it at zero population with regular visits, usually monthly.” (I called four of his big accounts; they maintain that Burger is as good as he says he is.)

“Somehow the consumer is going to wise up,” says Burger. “He’s going to realize, I’m paying for service I’m not getting. And I’m going to sue the bum.” And soon, there’s going to be malpractice insurance for exterminators.” Ray Ulrich of Metro Exterminating Company put it another way: “Control is for lions and tigers. Cockroaches you want dead.”

Burger handles the big cases—restaurants, hotels, hospitals, apartment buildings. It’s harder to achieve zero roach population in individual apartments because newcomers can migrate from infested apartments to clean apartments through crevices and holes where pipes run, and even skitter in under the front door. Still, there are ways to make sure stragglers are zapped before they’ve had a chance to increase.

First, consider: Do you have a small problem or a big problem? If you see roaches in only one spot, and you see only a few, you probably have a small problem, and you may be able to deal with it quickly and easily. “Take a flashlight and look to see exactly where the roaches are,” says Betty Faber. “Then spray exactly where they are. If you’re very specific about where you spray, you can do an awful lot of damage to your roaches real fast. For instance, all you have to do is take the drawers out where the silverware is, and flash a flashlight underneath, and you’ll probably see the roaches as little bumps on the inside, on the drawer supports and under the drawers. And then you can take care of them.”

But don’t go in for a spot treatment unless you’re sure it’s a manageable situation. One woman still remembers that moment fifteen years ago when she had



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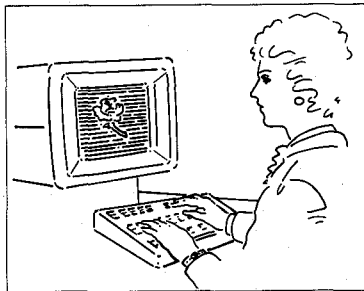


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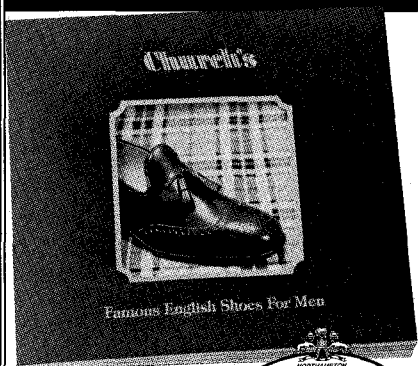
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the bright idea to get rid of the roaches she knew were hiding behind her stove. She took a can of insecticide, pointed it behind the stove, and sprayed. "I was horrified," she says. "My blood ran cold. I didn't have enough paper towels, rags, Kleenex, and toilet paper to get them all. I knew they were back there, but I had no idea it could be so bad. There was absolutely no indication it *could* be that bad."

This was not a spot situation.

"If you see cockroaches out in the open during the day, you've got a cockroach problem," says George Rambo, an entomologist who is technical adviser to the National Pest Control Association. "Generally, if you spot roaches during the day, then all the cracks and crevices are full." Not a happy thought. But the situation is still eminently treatable—by you or with the help of a reputable professional exterminator. A good professional has some advantages: He has access to better equipment and newer, stronger, and longer-lasting chemicals; he understands infestations; he'll come back if the problem persists; and he'll do the work and breathe the fumes. If you do the work yourself, you'll save the money. (Rates vary drastically according to the service you choose, from \$50 for a three-month guarantee to \$350 and up for a year's service. As you'll see, more expensive is not necessarily better.)

WAGING THE WAR YOURSELF

THE BASIC PRINCIPLE OF roach control is simple: Kill all the roaches. Do all those spray jockeys who come into apartments, point their nozzles at the baseboards, and let go really accomplish anything? Probably not. Roaches don't live on baseboards, and when there's poison there, they probably won't even crawl on them. Roaches have an extraordinarily acute sensitivity to what's going to do them harm. They live in small, dark, preferably damp spaces—behind baseboards, maybe, or in the space between the kitchen sink and the wall. They also like warm spaces, and that means inside stoves, refrigerator motors, and electrical outlets. (I have a friend who can't get F.M. stations below 93 because the roaches have crowded the lower part of the dial.) How can you kill all the roaches? Here are the steps:

Structural work. Even after you get rid of all your roaches, you'll be susceptible to your neighbors'. So first, close up as many of the roaches' entryways into your place as you can. Throw an insecticidal dust—boric acid is fine—into all the cracks and crevices you see, in base-

boards, in tile grout, in walls, behind cabinets, especially around pipes in the kitchen and bathroom. Fill the bigger holes with steel wool, then use spackling or caulking compound to seal the holes.

If you've got German cockroaches appearing in your sink and tub, chances are they're coming in from *around* the pipe, not through it. (They can swim, but they're not thrilled about it, and they can't do it for long.) Be sure to caulk around the faucet, drain, spigots, and other hardware, as well as the place where the sink or tub is set against the wall. If you have water bugs—American or Oriental cockroaches—appearing in your sink or tub, they may be coming in through the drain, especially if it hasn't been used for a while. An exterminator can paint a long-lasting, microencapsulated insecticide on the inside of the drain (it takes three hours to dry and then it's waterproof), but this is a drastic measure. Drain covers will probably stop the big bugs.

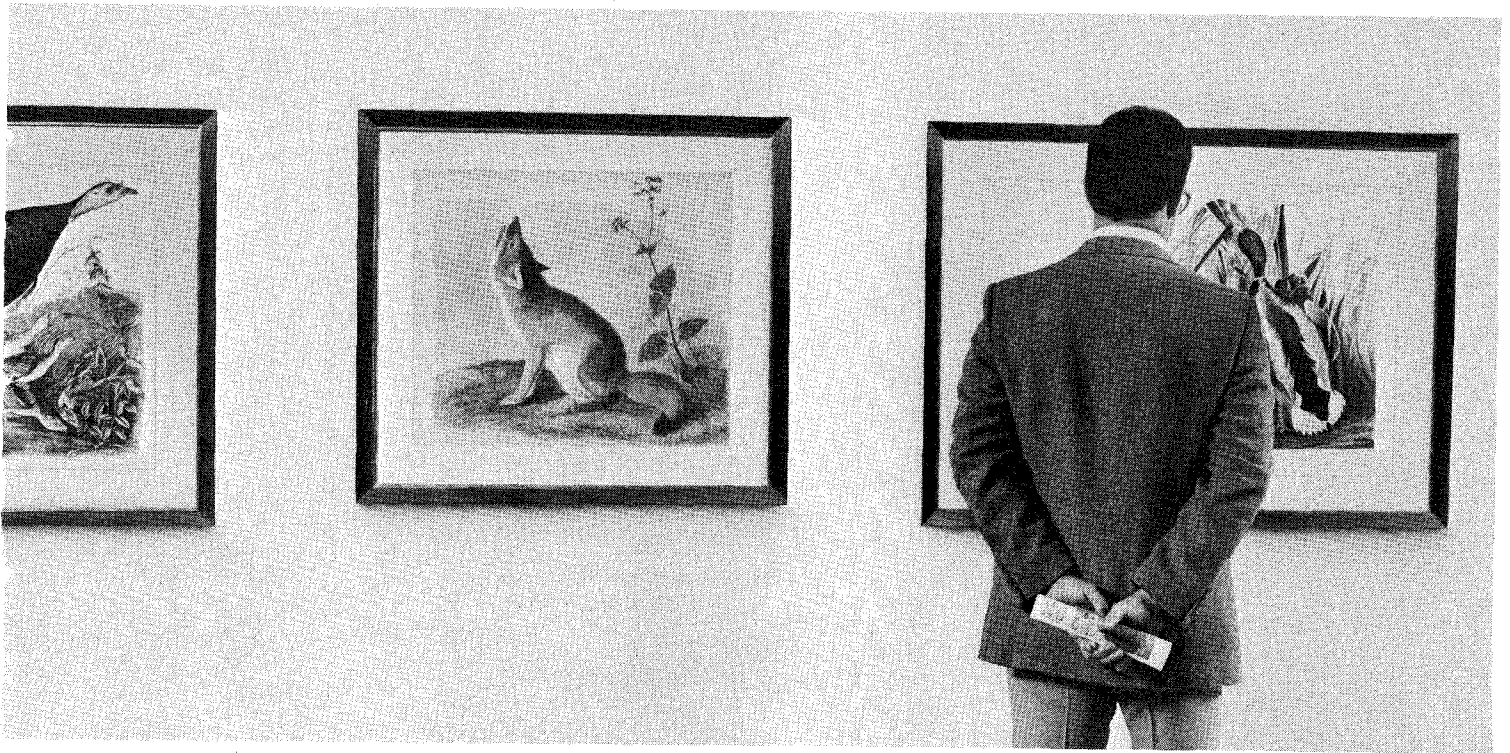
If you're really prepared to go the distance, Rambo recommends that you get to the false bottom in the kitchen cabinets—by popping up the bottom shelf or by drilling a small hole—and throw in some boric acid.

Some people maintain that if you use the right chemicals (page 63) you don't need to go to all this bother blocking the roaches' entry paths. But doing all this does cut down on the amount of toxic material you'll have to use, and it does work. When I first moved to New York, one of my roommates was so distraught over the cockroaches in our apartment that she stuffed steel wool in every crack in the kitchen and caulked over the whole mess. We never saw roaches again.

Sanitation. Yes, it's true. Cookie crumbs on the floor, dirty dishes in the sink, greasy oven racks, open cereal boxes in the cabinets, draw and feed roaches. What's more, bad sanitation can render pesticides ineffective. "Grease and dirt will break down or absorb a pesticide, so it will not be available to kill the roach," says Rambo. Clean up, particularly behind the stove and behind the refrigerator, where roaches love to live, or spraying will be futile.

Chemicals. Here's the basic routine (there will be more detail on specific chemicals later): Lay down a "residual" chemical—a powder, spray, or paint-on coating with long-lasting effects—on surfaces where the roaches crawl, and in cracks and crevices where they live. This crack-and-crevice treatment is especially important. Raid makes a crack-and-crevice foam that Rambo says is particularly effective. "It's at the same concentration that the professional uses," he says, "but he doesn't have it in a foam formulation. I

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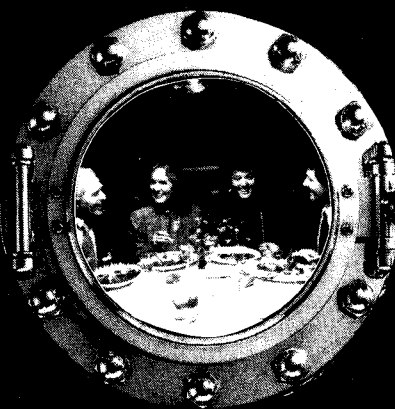
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think if I was in the pest-control business, I'd buy the product and use it, but a lot of homeowners get upset when they hire a professional and he comes in and uses a product that's available on the shelf."

The residual treatment should kill not only all the roaches that live in your house but also all the roaches that wander in later. Don't forget the obvious: Roaches can still walk in through the front door. There is no such thing right now as an effective cockroach repellent, so you'll have to use insecticide. Apply a good residual surface spray to the entire doorjamb (they don't just crawl in under the door; they can crawl in over the door too). Check the label to see how long the spray lasts, and reapply it as directed.

Remember to spray in all the murky places where you hate even to look, such as underneath the refrigerator and behind the radiators. Be forewarned that it will require a lot of muscle and patience to do these things yourself. If you're going to tackle the refrigerator, you may want to consider professional help, if only because a pro has machines designed to get into these remote spots. "In a refrigerator," says Gordon Janis of White Flag, "it's the corners, the metal stands that hold the whole thing up, that harbor the roaches." Don't worry about getting spray on the motor; the wiring is insulated. Do be careful using aerosols near a flame. Do not use one anywhere near a stove with a pilot light. The propellant is flammable, and the flame will go right up to the nozzle that you're holding in your hand. A pressurized can can go off like a bomb. Use a liquid pump instead.

Powders, mostly variations on boric acid, are good only in dry areas. The minute they get wet or dusty, they lose effectiveness. And remember: Boric acid is toxic. "The homeowner will put boric acid around the entire perimeter of his apartment and wonder why the cat died," says Barry Beck of Exterminating Services Company.

Some sprays are all right in food areas, others aren't. Some, especially those with the longest residual effects, are for use only in cracks and crevices. Read the label carefully; if you don't use the product the way it was intended to be used, you're not only endangering your health, you're probably not killing roaches. As Beck complains, "If a hardware store sells insecticide concentrate to a homeowner and the label says 'two ounces per gallon,' do you think the homeowner is going to add two ounces? He's going to add ten, because he wants it to be strong. He doesn't realize that that roach won't even go near an area that's so heavily sprayed." The labels are not just advertising copy; they're EPA-approved instructions on how, when, and where to use the

MONITORING VS. ELIMINATION: *Roach traps are good only for monitoring a situation. According to entomologists, they trap only "the losers," a small percentage of the entire cockroach population.*

products. As Betty Faber points out, the labels also give you an indication of the toxicity of the substance you're working with.

If you have a heavy infestation, you'll want to bomb. Bombing requires an aerosol can with a self-releasing mist, which sends chemical particles into the air to get into the small spaces you either can't reach or didn't think of. The point is both to kill by direct contact as many roaches as possible and to flush them out of their hiding places and into contact with the residual poison.

However, flushing out the roaches does not necessarily mean killing them. Aerosol bombs usually contain "irritants" and "knockdown agents," not necessarily poisons. Though bombs will kill some roaches, others will just come out of hiding and get knocked out for a time. So when you spray, be sure to use a good residual poison on surfaces and in cracks and crevices. When knocked-out cockroaches get up and walk back home, they'll come in contact with the chemical.

and finally, they'll buy the farm.

Bombing raids are particularly unsuccessful if you don't use enough bombs for the space you're working on. What's more, if you continue to use an ineffective bomb, you will soon be left with only the roaches that can survive the substance.

Do not bomb or spray in areas like nurseries or around computers. It's in these spaces that devices such as American Cyanamid's new Combat bait station are particularly useful.

Roach traps, by the way, are good only for monitoring a situation. As Faber says, they trap only "the losers," a small percentage of the population.

Good preventive practices. This is the hardest, or at least the most annoying, step. It's what you read all the time in articles on how to avoid cockroaches, and you'll read it again here: Wash your canned goods, throw out cardboard beverage cartons before storing the bottles, and don't save paper bags. I don't know

anyone who follows this advice, but it does make good sense, especially since whole Woodstock nations of roaches can hide between the folds of grocery bags. Other, easier tips: Don't leave open boxes of food in cabinets or on counters, don't leave cat food out, and change the cat litter frequently.

HIRING AN EXTERMINATOR

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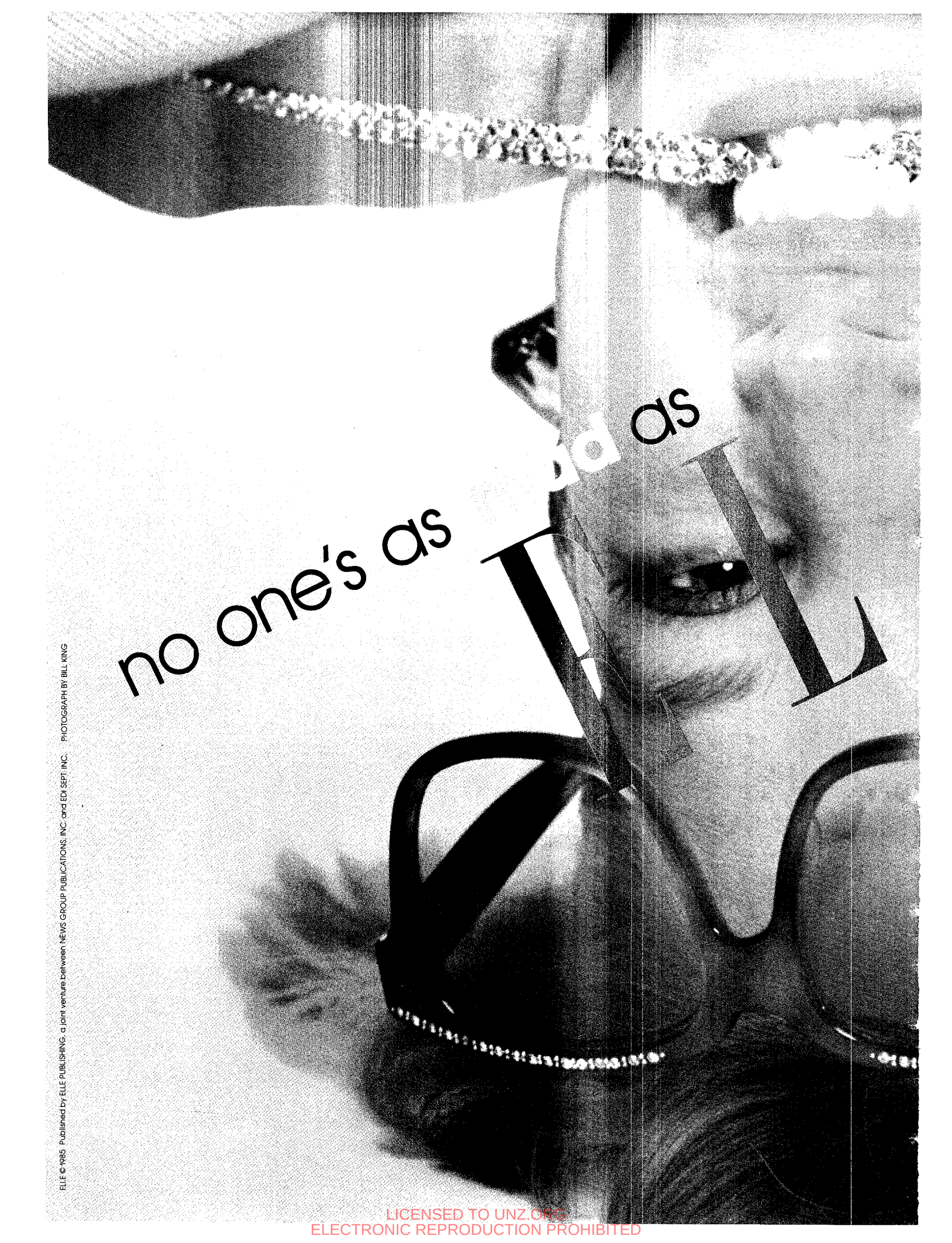
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GRADING YOUR EXTERMINATOR: *Most will come back, but that doesn't mean they're doing a thorough job. Better to be offered a money-back guarantee or payment for a new exterminator.*

must use chemicals at the proper strength (some pest-control professionals dilute their chemicals excessively to save a buck); he must use the right chemicals; and he must still be in business when you call him the next time. "There are a lot of one-baggers in this city," says Lisa Cohen of Excelsior Exterminating. "They literally work out of phone booths, and they're careless, and they're unreliable."

So how do you avoid the one-bagger? First, ask questions on the telephone. Find out about how long the procedure will take, what chemicals will be used, how long they'll last, whether a pest-control operator is certified. (A certification test is given by the New York State Department of Environmental Conservation.) As a general rule, the more unwilling the exterminator is to answer questions, the more likely that he'll do an unsatisfactory job.

You may be able to grade an exterminator by his insecticides. "If he's using good chemicals, that at least shows his

intent," says Gordon Janis of White Flag. "If the exterminator is using a liquid concentrate, ask which one. Diazinon is the cheapest—forget it. The next step up is Dursban. If he's using Dursban with Vaporite, it means that at least he's really trying. Baygon and the other carbamates are the best."

The Baygon-is-best theory, though, may not always be true. According to Philip Koehler, the University of Florida entomologist, some cockroaches in his labs are surviving exposure to Baygon. If your exterminator has found that this is the case in your area, he may have chosen to drop it from his arsenal; it doesn't necessarily mean he's not doing a good job.

A final check is to ask about the guarantee. Most exterminators will come back; as Al Burger points out, that doesn't mean they're doing a thorough job. "Sure, you call them and they'll come back. That means they didn't do the job right in the first place. And it doesn't mean they'll get the job done the

second time. They'll come back, and they'll come back, and eventually you'll tell them to get the hell out." Better to be offered a money-back guarantee; Burger's firm goes so far as to offer to pay for the new exterminator.

There are differences, too, in the type of service exterminators offer. Some will come in for a onetime cleanout, with no long-term guarantees; some will return every time you see a roach; others sell monthly maintenance programs; and still others offer a one-shot treatment that's guaranteed for a year. The difference has as much to do with the exterminators' choice of chemicals as it does with the quality of the work.

A pest-control operator uses pretty much the same types of materials that a layman uses; however, the operator applies them in stronger concentrations and with better equipment. An exterminator can use a bomb containing 0.5 percent pyrethroid, rather than the commercial 0.3 percent concentration. And instead of using a self-releasing aerosol, a

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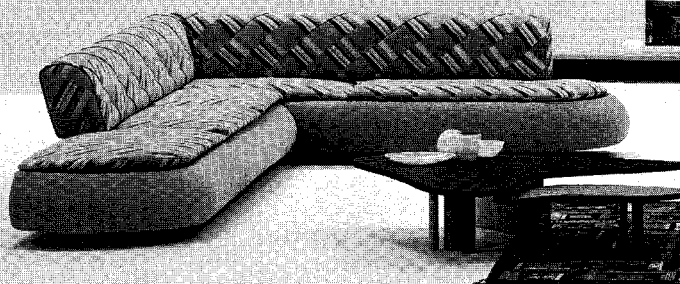
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professional can use a fogging machine or, even better, a ULV (ultra-low volume) machine, which sends the material into the air in even smaller particles. To apply liquid insecticide, the exterminator uses a compressed-air tank with a crack-and-crevice applicator for the solution containing insecticide (the layman must use a small spray can with a wand, and his solution contains a weaker concentration of insecticide). What's more, a pest-control operator will have an arsenal of specialized materials and equipment, such as wettable powders and residual dusts, for such unusual areas as false ceilings and wall voids.

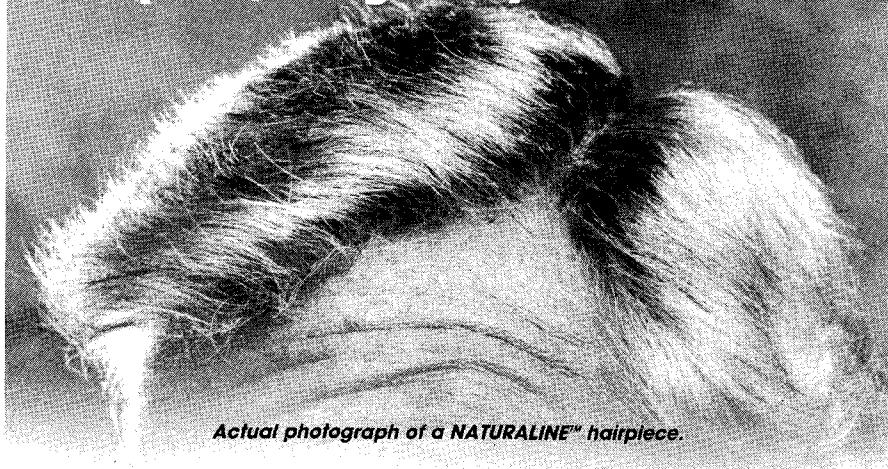
A professional also follows pretty much the same routine as a layman. "On a new apartment," says Barry Beck, "we start with a cleanout, to eliminate between 90 and 95 percent of the infestation. After the initial cleanout, which involves putting down dust, using baits, setting off bombs, or fogging, if necessary, you come in once a month, spray common areas, and do some dust here and there to set up the residual barriers." The spray lasts around a month; the dusts last longer.

A new product that combines the flush-and-kill procedures is Killmaster, the trade name for "microencapsulated" (time-release) Dursban, a pesticide that remains effective for a year in its own plastic-lacquer base. "An exterminator comes in and paints on a varnish with insecticide in it," explains Austin Frishman. "The chemical is released slowly over a period of up to a year." The material is applied in every crack, crevice, and potential harborage spot, says Gordon Janis; then, if the infestation is heavy, the exterminator fogs to flush out the hidden roaches and drive them into treated areas.

Be aware that a thorough pest-control treatment demands thorough preparation. Most exterminators will give you a sheet of instructions to follow before they come, and the work is tedious—you'll have to empty all kitchen and bathroom drawers and cabinets, cover your dishes, and remove all food. And be aware that an apartment full of cockroach carcasses is not a pretty sight. The high body count is gratifying, but the pleasure fades after the fifth day of sweeping.

R THE CHEMICALS
EMEMBER DDT? A LOT OF old-fashioned pest-control operators look back longingly to the days when the chemical and its relative, chlordane, were legal. After all, DDT worked well, and it kept on working. DDT is a chlorinated hydrocarbon, a category of chemical with an extremely long residual effect—

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that's also why most chlorinated hydrocarbons are illegal today.

What we're left with are the basic categories of chemicals: pyrethroids, organophosphates, carbamates, and inorganic dusts. The pyrethroids began with the oldest insecticide known to man, pyrethrum, a natural pesticide (extracted from a flower in the genus *Chrysanthemum* that looks like a wild daisy). Natural pyrethrum is a remarkable substance; not only have few insects developed a resistance to it but it also has a very low toxicity for mammals. Nevertheless, there are two drawbacks to using pyrethrum (or one of its active ingredients, pyrethrin) for every situation. First, it can be expensive. Because it's a natural product, harvested primarily in Kenya, its price can skyrocket when the crops are poor. Second, it has virtually no residual effect, which is good in terms of safety but bad for long-term control.

One way of getting around the scarcity of pyrethrum is to use synthetic substitutes. These are called pyrethroids, and they include such similar-sounding substances as allethrin, permethrin, and sumithrin. They generally last longer than natural pyrethrum, but they may not be as effective.

In commercially available formulas, both natural and synthetic pyrethrins are usually combined with "synergists," chemicals that aren't insecticides themselves but that increase a formula's effectiveness when mixed with pyrethroids. Almost always, the synergist is piperonyl butoxide. (In "natural" formulations, it's sesame-oil extract.) "You don't want to use more insecticide than is necessary to do any one particular job," explains Donald Bushman, manager of insect control at Johnson Wax, manufacturer of Raid.

The second category of insecticide is the organophosphates. These are chemicals such as chlorpyrifos (Dursban), malathion, diazinon, and dichlorvos (DDVP). They're the ones that generally smell awful, although they exist in new, low-odor formulations. They work by inhibiting cholinesterase, an enzyme in the cell. This causes the nerves to stimulate muscles continuously. ("That's why you get that twitching," explains William Bell, an entomologist from the University of Kansas.) Some, like parathion, are fairly toxic to mammals; others, including malathion, are of low toxicity. (Malathion, however, breaks down quickly.) DDVP is a frequent addition to over-the-counter formulas because it has a high vapor pressure; the vapors penetrate into cracks and crevices—but some scientists feel that the vapors also make the substance unhealthy to inhale in large quantities.

Then there are the carbamates, including bendiocarb (also known by the brand

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name Ficam) and propoxur (also called pheno methyl-carbamate, or Baygon). Propoxur is a favorite both for over-the-counter sprays and for professional application because it achieves the fastest "knockdown" of all the residual insecticides—it can kill a German cockroach within ten minutes of contact. But it has also been known just to send roaches scurrying elsewhere.

Finally, there are the inorganic dusts. These include silica gel, called a mechanical killer because it kills roaches not by poisoning them but simply by dehydrating them. Silica gel is almost completely nontoxic to humans, but it takes a long time—two weeks or more—to work, and it loses effectiveness in humid weather. What's more, when combined with pyrethrin, it has a flushing-out effect that may make it seem as though you had *more* cockroaches for a week or so after you put it out.

And there's good old boric acid, another inorganic dust. It does work, although slowly, both as a contact poison and as a stomach poison. But besides being messy, it's dangerous. Even small amounts are toxic to children and to pets. It is best used in crevices.

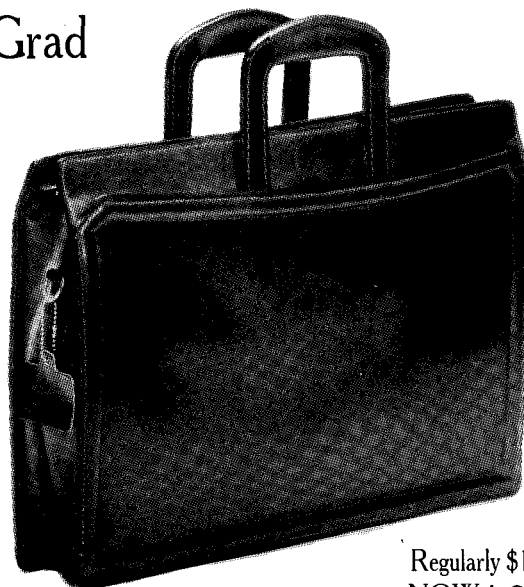
READING THE LABELS

MOST OVER-THE-COUNTER formulations are mixtures of ingredients, usually combining a fast-acting killer with a slower, longer-lasting one. "Pyrethrins in general will be used where you want fast knockdown, quick kill, and flushing action," says Donald Bushman of Raid. "The organophosphates and the carbamates fall into a category of residual kill, so they're longer-lasting." Generally, the properties are mutually exclusive: A chemical that gives a fast knockdown will usually degrade quickly and become ineffective within hours; a chemical with good residual action frequently does not give an instant kill. The different formulations available include:

Surface sprays. A typical spray, Raid Ant & Roach Killer, contains pheno methyl-carbamate and DDVP. The DDVP "kills insects on contact"; the pheno methyl-carbamate "keeps on killing with residual action even after it dries." The "penetrating vapor" comes from the DDVP. D-Con Warpath Roach Killer is an extreme example of the combination of knockdown and residual action: The label says it "kills roaches fast ... and when left undisturbed kills roaches up to seven months." The product is mostly silica gel, the slow-acting desiccant, with natural pyrethrins added

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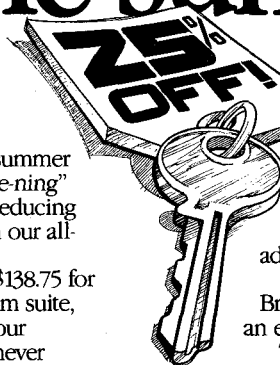
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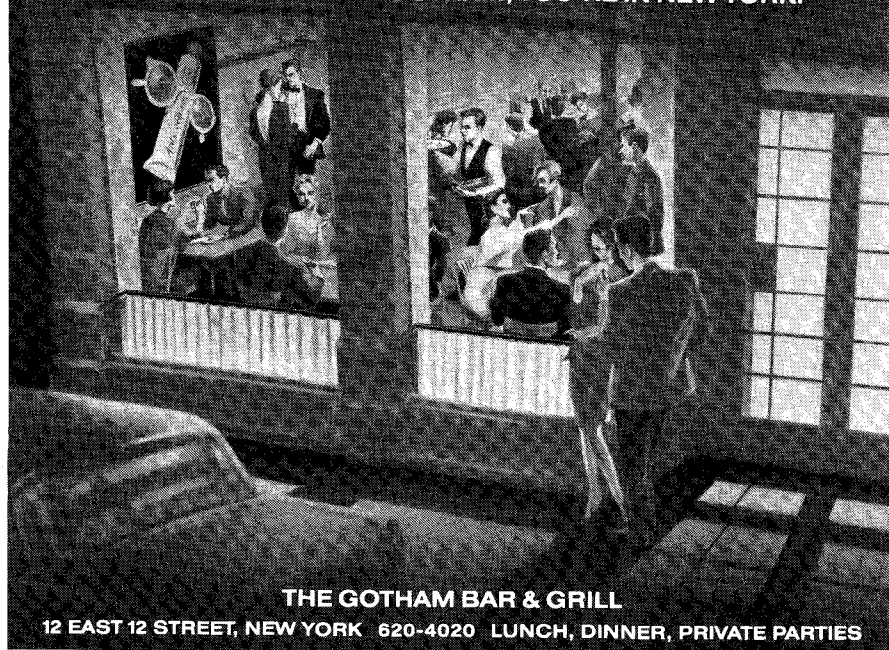
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Bombs. A typical over-the-counter bomb is the d-Con Four/Gone automatic room fogger. It's got d-trans Allethrin for the old fast knockdown and DDVP for better penetration and a flushing effect.

Slow-acting killers. Raid Crack & Crevise Roach Foam does *not* give a fast kill. It contains no knockdown chemical, just the slow-acting chlorpyrifos (Dursban)—all you need for its designated use. Another product without quick kill is the old paint-on favorite Johnston's No-Roach. It is made of two organophosphates, and it's smelly as anything, but it may not be as effective as it used to be. One of its active ingredients, malathion, has been reported to be good against resistant roaches, but it breaks down very quickly; diazinon, with better (not great) residual action, was one of the first chemicals found to have a roach-resistance problem. Bug-X, a new product released by Barrier Science & Technology of Port Jervis, New York, is a transparent latex coating containing chlorpyrifos; it has no odor and, field tests show, kills roaches soon after they crawl over it and lasts up to two years.



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THE FUTURE

BIOLOGICAL CONTROLS, A company in Rancho Mirage, California, is marketing a machine that looks just like a black plastic box. Inside is a substance that smells like toffee, to which most species of roach are drawn. Once they get close, they climb up and go inside and onto an electric grid, where they're given an electric shock and dropped into a pan of sticky glue below. Gary Short, a vice-president of Biological Controls, has placed the machines in the toughest roach clubhouses in the country—the congressional offices in Washington. Whether or not the infestations are being eliminated, the aides are certainly harvesting panfuls of roaches.

What is the secret substance that lures the cockroaches? "Nobody that I know knows what it is," says William Bell. All that the inventor, entomologist Philip Howse, will say is that it's not a biological attractant. "I don't want to divulge too much about it," he says, "but it's possible that the cockroaches treat this as an indication of a potential food source rather than of another cockroach." So far, the machine is available in the East only directly from Biological Controls; Short is currently looking for regional distributors.

How about the ecological methods, such as bringing in natural predators?

"Rats and mice will just eat roaches like popcorn," says Betty Faber. "Centipedes like roaches. Lots of lizards like them." And some people, indeed, have tried these remedies. The problem is that lizards don't like to stay out in the daytime, and they like to hide. If you have an apartment that doesn't have any cracks in it, great. But your chances of having the lizard get out into the hall and into somebody else's apartment are better than your chances of keeping him long enough to deal with the roaches.

Meanwhile, much of the research going on around the country involves pheromones, the chemicals emitted by insects as signals to other insects. The sexual pheromone synthesized at Yale is an example. (Unfortunately, we can expect no similar substance for the German cockroach. "You don't lure German roaches with sex," explains Austin Frishman. "The German roach has to stroke the mate with its antennae.")

Another pheromone, the aggregation pheromone, is the substance cockroaches drop to signal other cockroaches that a spot is hospitable. "There's been some work done to isolate aggregation pheromones, and it's a rather complex job," says Philip Koehler. "Roaches also deposit dispersant pheromones when they're overcrowded—there are possibilities there as well. It's very complicated, working with a combination of repellents and attractants all mixed together, and that's why aggregation pheromones are very difficult to isolate." Instead, Koehler's working on cockroach repellents. An effective repellent has yet to come on the market, but Koehler says his team has tested one that seems to last up to 30 days.

And scientists at Zoecon in Palo Alto are working on hormone manipulation to "bring about essentially a terminal reaction," says Alexander Cross. "The one that springs to the minds of most scientists concerns the liquid balance in the insect. Insects are extraordinarily sensitive to loss of water—and that's the reason they all have that hard, impervious shell that enables them to retain water. Controlling the rate of excretion in insects are hormones which circulate in quantities of less than billionths of a gram. Truly trace quantities can have dramatic impact on the survival of the insect. And I would say that is one of the primary ways in which research is now moving."

A piece of Zoecon research reported in the *Wall Street Journal*—trying to give roaches heart attacks—will not, says Cross, have practical application. "One of the things we found," he laughs, "is that you can stop a roach's heart from beating for a period of several minutes, and then the roach will just go back into action again."

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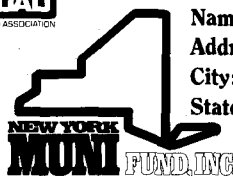
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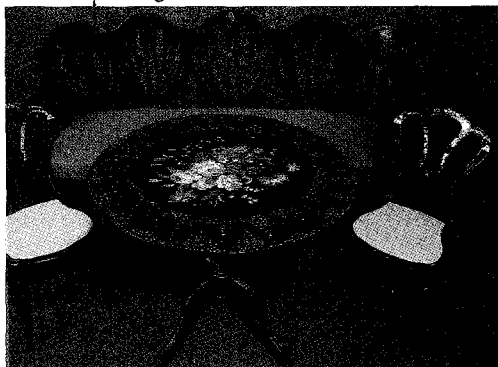
BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Corky Pollan

Paint Praise

Florence de Dampierre has turned a passion for painted furniture into a stunning salon whose red walls are an appropriate foil for her treasures. De Dampierre brings the same attention to the pieces she purchases for her shop as she does to the furniture she selects for her château in Cognac, her house in Chelsea, her



estate on Long Island, and her *pied-à-terre* here in New York. Extremely fine examples of French lacquerware share the space with English japanned tables, Italian trompe l'oeil, papier-mâché from England and France, and painted country scenes from Denmark, Holland, and Germany. In fact, this jewel of a shop mixes all genres of European painted furniture from the eighteenth and nineteenth centuries. There are exquisite screens, lacquered and enameled trays, and dummy-board ladies and gentlemen (with which the superrich peopled their cavernous drawing rooms). A few small trays are less than \$100, and a rare Wootton spaniel painting is \$90,000, but most of these pristine pieces are \$5,000 to \$10,000.

FLORENCE DE DAMPIERRE ANTIQUES
16 East 78th Street/734-6764



Go With the Slow

Pity poor plodding turtles, maligned since the Song of Solomon by frustrated turtle observers who each spring listened in vain for their song. (They just didn't know that in biblical times "turtle" meant turtledove.) Later, they were slighted by Ralph Waldo Emerson, who observed, "All thoughts of a turtle are turtles." Then the British perplexed the reptiles by calling all of them tortoises. Their confusion was cleared away only when a learned society decreed that reptiles with shells are turtles and that tortoises are the slow-moving land species. As for terrapins, poor dears, the experts all agree—they're the edible kind. Now the kind souls from the Museum of American Folk Art have installed a splendid exhibit of nineteenth- and twentieth-century creatures at the American Festival Cafe that

finally gives terrapins, tortoises, and turtles their due. Some of them are carved-and-painted wood; others are iron, glass, or ceramic. Some are fierce, some haughty, others downright lovable. But all, according to their owner, folk-art collector George Meyer (who began his collection after the death of Elizabeth, his eastern box turtle), have a very special "turtle essence."

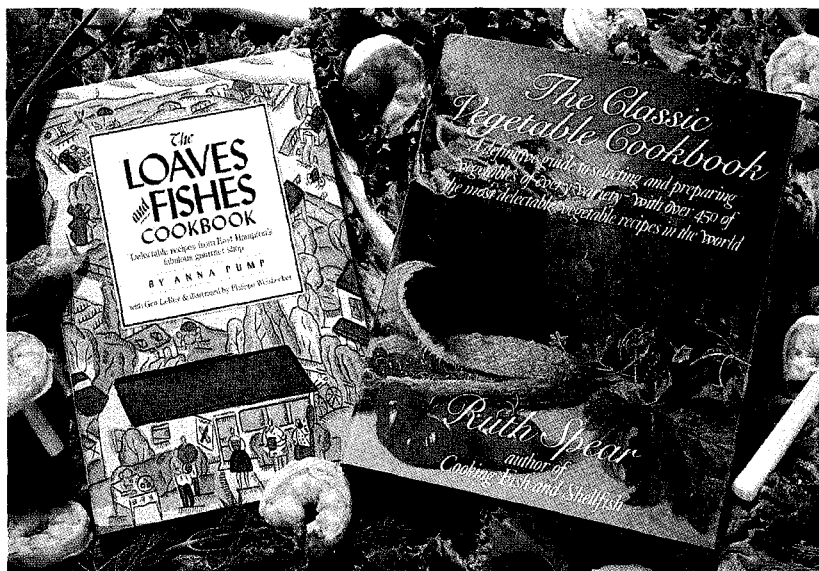
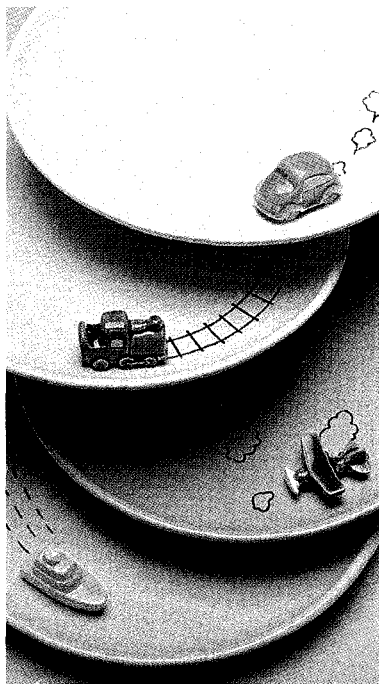
"TERRAPINS, TORTOISES, AND TURTLES"/American Festival Cafe/Rockefeller Plaza (gala benefit May 20 at 8 p.m., \$150 per person; call 581-2474)/Through August 31



The Going Plate

Indulge your children's fascination with locomotion with these witty porcelain plates in bubble-gum colors (\$25 for a set of four). The young ones, in turn, will surely humor you in your desire to get them—and keep them—at the dining-room table.

JENNY B. GOODE/1194 Lexington Avenue, near 81st Street/794-2492



Cooks in Print

If you've ever eaten in the Hamptons, you've had Loaves and Fishes' fiery cold sesame-noodle salad—but could you make it? Now you can, because Anna Pump's *Loaves and Fishes Cookbook* is out, and here's the secret to the noodles: equal parts of soy, tahini, peanut oil, and *strong tea*! All these recipes make for great eating: Try codfish-soufflé fritters with drinks, or avocado risotto with grilled lamb. Then fix a quart of butterscotch sauce to keep around for midnight hunger. *The Classic Vegetable Cookbook*, by Ruth Spear, is full of sensible advice about all vegetables, but along with practicality there is Spear's dazzling food. Her Oriental white-radish salad dressed with soy and sesame oil is superb with meat; an escarole-and-rice soup spans the seasons. And mushroom purée, the way Henri Soulé served it at Le Pavillon, is delicious and stylish, and so is Spear's book.

—Barbara Costikyan

THE LOAVES AND FISHES COOKBOOK/Macmillan/\$18.95

THE CLASSIC VEGETABLE COOKBOOK/Harper & Row/\$18.95

Summer Weitz

We were lucky enough to see last year's "Manhattan Faces" show at the Museum of the City of New York, so we were familiar with John Weitz the photographer. We already knew John Weitz the designer of classic clothing. But when Bonwit Teller commissioned him to do an exclusive collection for men, we got to know his exuberant side. Weitz scouted the market for unusual fabrics—bold stripes, big checks, glorious florals—and created a light-hearted group of cotton shirts (\$85) and silk ties (\$30). "They project a feeling of perennial summer," he tells us. We agree. And not just an ordinary summer, but a dazzling one.

BONWIT TELLER/John Weitz Closet/Fourth floor



Opportunity Rarely Knocks Twice.



Introducing Limited Gold Edition II

Opportunity's at your door, right now, with *Limited Gold Edition II*. Seven videocassettes featuring classic Disney cartoons never before released on video! With rare screen appearances by Mickey, Donald, Goofy, Pluto and the gang.

What a collection! *Life With Mickey!* *Donald's Bee Pictures* and *An Officer And A Duck*.

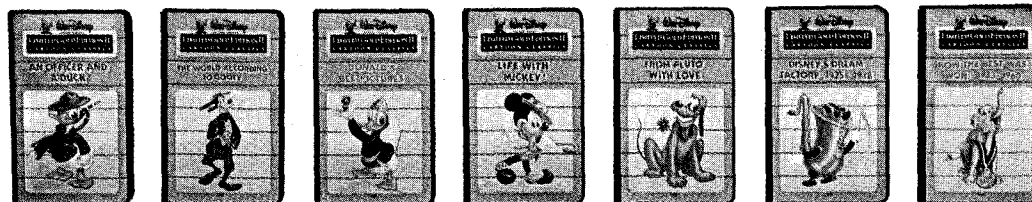
The World According To Goofy. *From Pluto With Love*. Plus *How The Best Was Won* and *The Disney Dream Factory*.

As a special bonus, each title has its own introduction, produced exclusively for this edition.

It's your golden opportunity. At the incredibly low price of \$29.95* per videocassette, you'll want to collect all seven.

But remember, *Limited Gold Edition II* really is limited. And when they're gone, they're gone.

When they're gone, they're gone.


© 1985 Walt Disney Productions
Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Company, Burbank, CA 91521. Printed in U.S.A. (HV-1154) *Suggested Retail Price.

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Atlantic City

SPECIAL
ADVERTISING
SECTION



All Atlantic City Casinos Are *NOT* Created Equal!

There's a big change taking place in Atlantic City, and it's happening *ONLY* at Bally's Park Place Casino Hotel.

Coming soon, it's The Spa at Bally's. And there's no place like it in the world.

Bally's has taken the best that both spas and health clubs the world over have to offer and combined it into one 40,000 square foot facility designed to give you the next best feeling to breaking the bank.

When you're looking for all the fun and excitement of Atlantic City, don't settle for anything less than the best. Come play at our house, The Ultimate Place to Play.

For Spa information, please call
1-800-772-7777.



A SUMMER GUIDE TO THE EXCITEMENT

By Susan Breslow

SUMMER HAS ALWAYS BROUGHT CROWDS to Atlantic City, and this year the 1985 visitor total could reach 30 million. Ever since the first casino opened in 1978, glitter and action have overshadowed the images that once characterized this city—the beach and the Boardwalk, salt-water taffy, and the annual Miss America contest.

The city continues to grow. Besides the ten operating hotel-casinos, Donald Trump's Castle Casino Hotel (609-441-2000) is scheduled to open June 17. Built as the Atlantic City Hilton, the facility was purchased earlier this month for a reported \$320 million. Located on the bay side of the island, Trump's acquisition is on a fourteen-acre site, and there are 605 guest rooms in its 26-story tower. With a nine-level garage that can hold up to 3,000 cars, the Castle has the largest free parking lot in the city. It also contains a health club, tennis courts, a jogging track, and an outdoor pool. Six restaurants, a shopping gallery, and a 540-seat showroom are also part of the facility. "City Lites," a music-and-dance revue, will debut here in July.

Showboat, a new hotel-casino going up on the Boardwalk, has already broken ground next to Resorts International's new complex. The projected opening date for this facility is late 1986. Showboat will have 516 rooms, a 60,000 square-foot casino, nine restaurants, a 60-lane bowling center, and 2,500 parking spaces. And in 1988, the 1,070-room Carnival Club hotel-casino is scheduled to open.

Two quiet alternatives to the hotel-casinos are located close to the action. The recently renovated Midtown-Bala Motor Inn (800-932-0534), on Indiana Avenue, has 300 rooms, two swimming pools (indoor and outdoor), and a sundeck. A restaurant-lounge is open 24 hours. The Madison House Hotel (800-458-9879), on Illinois Avenue, has 207 rooms, and more than half offer ocean views. Both are near the Sands.

Several of the hotel-casinos offer package deals with discounts on lodging, food, and entertainment, but these plans are

usually restricted to weekdays. Packages are hard to come by in the summer since demand for rooms is high, especially on weekends. It's advisable to call now for reservations.

While the hotel-casinos have become known for pampering their high-spending table-games players, it's taken until now for them to focus on slot-machine players; half of the casinos' nearly \$2 billion gross gaming revenue comes from these gamblers. As a result, a number of the hotel-casinos have instituted some kind of club or program to attract these players, with lures ranging from cash rebates to by-invitation-only parties.

Boxing continues as popular entertainment here, with Atlantis, Harrah's Marina, Resorts International, the Sands, and the Tropicana featuring matches every month.

But the single most popular non-casino attraction in the city is Ocean One, a 167-vendor mall in the shape of an ocean liner located on the former site of the Million Dollar Pier. Ocean One is open weekdays from 10 A.M. until 9 P.M., weekends until 10 P.M. The restaurants serve until 11 P.M. In July and August, the hours are extended. With musical entertainment, miniature golf, contests, giveaways, and inexpensive restaurants, Ocean One is a place for families with young children. This summer, three new restaurants and a nightclub are scheduled to open.

Yet the same attractions that drew guests from all over the East Coast a century ago remain part of Atlantic City's appeal. There's still nothing as leisurely as a stroll on the Boardwalk, a swim in the ocean, a walk on the beach. Only now, with the advent of luxury hotels, top entertainment, fine restaurants, and, of course, gambling, there are plenty of good reasons to stay inside, too.

SPECIAL
ADVERTISING
SECTION

Atlantic City

PLAYERS' CHOICE

The Hotel-Casinos, p. 4A

SUMMER ENTERTAINMENT CALENDAR

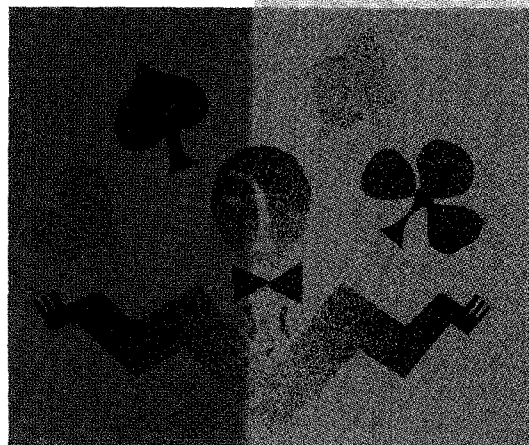
Who's On Stage, p. 8A

DESTINATION

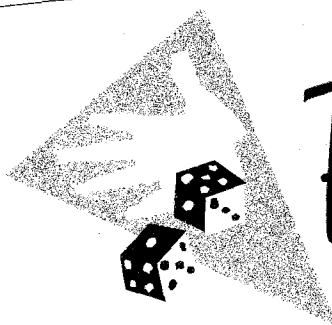
Atlantic City, p. 8A

GAMING GUIDE

The Rules for Blackjack, Baccarat, Craps, and Roulette, p. 10A



RENEE KLEIN



Players' Choice

The Hotel-Casinos

ATLANTIS

FLORIDA AVENUE AND THE BOARDWALK. A three-level casino, with each floor featuring a distinct theme—and massive windows that provide Atlantic City's only casino view of the ocean—distinguish Atlantis. The first-floor Riverboat Casino evokes turn-of-the-century life on the Mississippi; an authentic, 1910 piano-orchestration serenades gamblers with ragtime, waltz, and blues music. The newly renovated Shangri-La is the second-floor casino, with an Oriental motif. Above it, Salon Casino is the most opulent of the three, with its own private elevator, lounges, and restaurant, Le Club. Here, the table minimum in blackjack is \$25 on weekends; all floors offer table games and slot machines. Escalators connect each gaming level.

At least twice a month, live boxing is televised from the Atlantis Ballroom. As in many of the casino-hotels, premium players are highly valued at Atlantis; 425 of the 500 rooms here are reserved for them each weekend.

Formerly known as the Playboy Hotel & Casino, this facility changed names in June, 1984.

Reservations: 800-257-8672. **Hotel rooms:** 500. **Summer rates:** Through 6/27: \$90-125. 6/28-9/1: \$115-145. **Table games:** 92. **Slot machines:** 1,305. **Fitness facilities:** Health club with fully equipped gym, sauna, Jacuzzi, steam rooms, indoor pool, aerobic classes, and two racquetball courts. **Restaurants:** Chat Noir, Golden Steer, Le Club, Garden State Cafe, The Empress, The Galley.

BALLY'S PARK PLACE

PARK PLACE AND THE BOARDWALK. The Spa at Bally's, scheduled to open by Memorial Day, will be Atlantic City's first state-of-the-art fitness center. Built atop the hotel, the 40,000-square-foot spa, on two levels, is designed to provide the ultimate in pampered well-being. Beneath a skylit dome is a swimming pool with underwater lighting and music. Seven co-ed Jacuzzis, a sun deck, seamless racquet-sports courts, work-out machines, and teak locker rooms are part of the facility. There's a Turkish bath for men, and spa treatment rooms where massages, inhalation therapy, and herbal wraps are available. A private, marble-walled massage room, with Jacuzzi, abuts each locker room.

The Spa also contains a unisex beauty salon, pro shop, lounge, and a restaurant. Anyone may buy a spa membership, and patrons of any Atlantic City hotel can gain entry to The Spa by paying a nominal entry fee without purchasing a membership.

At Bally's, all rooms are hooked up to the Uniqey security system, which provides individualized keys that cannot be duplicated or reused after check-out.

Reservations: 800-772-7777. **Hotel rooms:** 512. **Summer rates:** \$115-145. **Table games:** 117. **Slot machines:** 1,596. **Fitness facilities:** The Spa at Bally's. **Restaurants:** By the Sea, Prime Place, Side-walk Cafe, Park Place Deli, The Greenery, Sundaes, The Lone Star, Jib's.

CAESARS ATLANTIC CITY

PACIFIC AVENUE BETWEEN ARKANSAS AND MISSOURI AVENUES. "Come back and see me in May," Buddy Hackett told a packed audience at Caesars this winter, "I don't want to be all alone in that big room." He was referring to Caesars Circus Maximus, the hotel-casino's new 1,100-seat showroom, more than double the capacity of the old one.

Circus Maximus is part of Caesars' \$70-million expansion program, scheduled to be completed this month in time for the summer season. In addition to the theater, Caesars has opened three lavish restaurants: Le Posh (Continental), Primavera (northern Italian), and The Bacchanal, where toga-clad "wine goddesses" serve a seven-course meal in a Roman garden setting.

Three floors of luxury suites have also been added to the hotel, and a new health spa contains six Jacuzzis and two steam rooms, two saunas, two tanning booths, a co-ed weight room, and Universal equipment in a co-ed exercise room.

Through the summer, Caesars will continue its "Slotbusters" sweepstakes (\$1,000 and a weekend for two at Caesars; winners are picked every two weeks and entry forms are available at the hotel), plus giveaways, six hours' free parking, and a chance to win the grand prize at the Million Dollar Carousel.

Reservations: 800-257-8555. **Hotel rooms:** 645. **Summer rates:** \$125-165. **Table games:** 114. **Slot machines:** 1,600. **Fitness facilities:** Health club, outdoor tennis; outdoor pool. **Restaurants:** Le Posh, Prima-

vera, The Bacchanal, The Imperial Steakhouse, Hyakumi Japanese Steakhouse, Milt and Sonny's, The Boardwalk Cafe, Ambrosia, and Señor Pedro's.

THE CLARIDGE

INDIANA AVENUE AND THE BOARDWALK. Compared to Atlantic City's other casinos, The Claridge is small—but uses that to its advantage—and has grown in popularity. Last year, it posted an 11.7 percent increase in profits (the largest of all the casinos) by appealing to the middle-income player. Rows of slot machines aren't endless here, and table stakes aren't the highest, so The Claridge is a comfortable and unintimidating place to gamble. There's a downstairs slot lounge, a separate roulette lounge, and a V.I.P. lounge that has blackjack and baccarat tables with \$100 minimums.

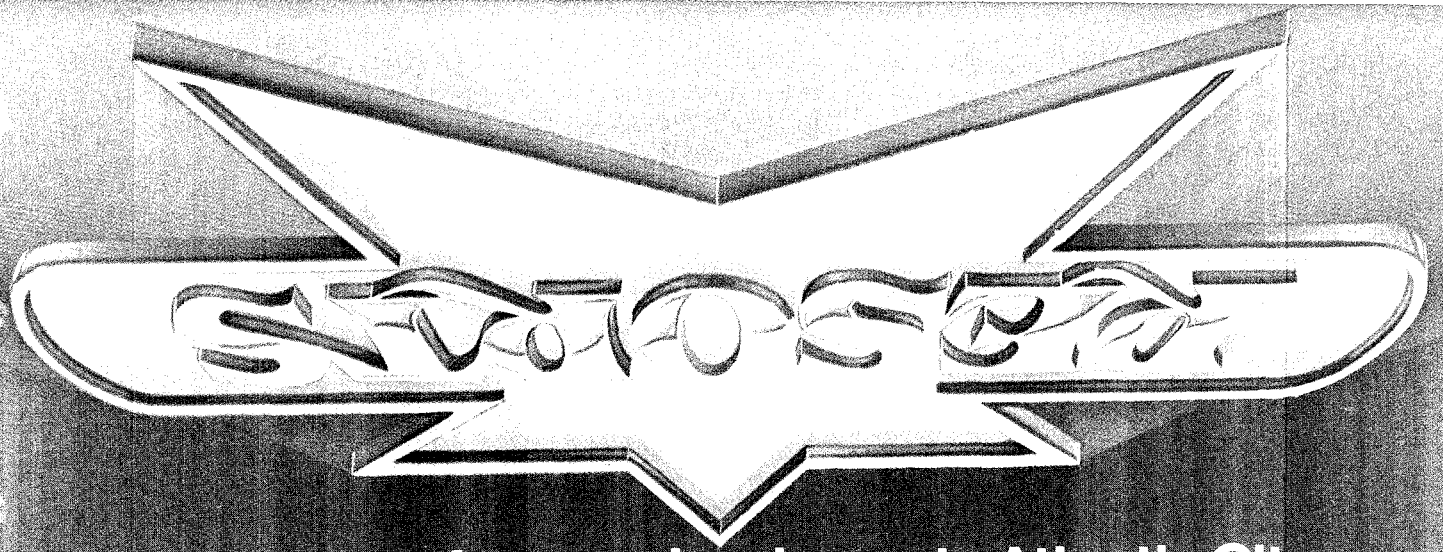
"Cash Plus" is what The Claridge calls its club for slot machine players. At designated \$1 machines, a coupon comes out for every fiftieth coin played. Thirty coupons are what it takes to become a member of Cash Plus, and slot players who join get discounts and invitations to parties and other special events. From September 8-11, The Claridge will be sponsoring a Mickey Mantle Invitational Golf Tournament for its high rollers.

Reservations: 800-257-8585. **Hotel rooms:** 504. **Summer rates:** \$95-125. **Table games:** 66. **Slot machines:** 1,000. **Fitness facilities:** Health club with sauna, Jacuzzi, whirlpool, steam room, tanning booths, exercise room; indoor pool. **Restaurants:** Pavillion, The Half Shell, Wally's, The Great American Buffet, Stadium Deli, The Garden Room.

GOLDEN NUGGET

BOSTON AVENUE AND THE BOARDWALK. The Golden Nugget goes a long way to get—and keep—its premium players. Theme parties, free helicopter and limousine transportation from the city, complimentary meals and suites, and superstar concerts (Sinatra, Diana Ross, Lionel Richie) are some of the perks for high-stakes players.

A typical weekend here for premium players might include a welcoming cocktail party, evening buffet, and entertainment. There's brunch in the morning. Later, a fashion show, guest artist or speaker, and then a dinner dance. Despite all this activity, the players



A message for people who go to Atlantic City
to do more than eat, sleep and watch a show.



**WE'VE HAD
MORE WINNERS**



IN THE ENTIRE HISTORY OF ATLANTIC CITY,
RESORTS HAS HAD MORE WINNERS THAN ANY OTHER CASINO HOTEL.

Resorts International Casino Hotel Boardwalk & N. Carolina Avenue, Atlantic City.
For hotel reservations call 800-GET-RICH. OTHER INFORMATION 609-344-6000.

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usually manage to get enough gambling in to be invited back.

Premium slot machine players who join the Golden Nugget's "24 Karat Club" get invitations to parties and special events, too. Despite its cultivation of high rollers, the Golden Nugget makes an effort to be gracious to all guests. Courtesy is stressed at the in-house employee training center.

Reservations: 800-257-8677. **Hotel rooms:** 519. **Summer rates:** \$110-140. **Table games:** 89. **Slot machines:** 1,202. **Fitness facilities:** Health club with exercise room, steam, whirlpool, sauna, sun deck, massage; indoor pool. **Restaurants:** Lillie Langtry's, Victoria's, Charlie's, Cornucopia Cafe and Buffet, Poolside Snack Bar, The Sweetheart Cafe, The Creamery.

HARRAH'S MARINA

1725 BRIGANTINE BOULEVARD. The only hotel-casino in the country with its own 107-slip marina, Harrah's is spread over fourteen acres and has the atmosphere of a resort combined with the excitement of gambling. Special events, open to the public for a fee, focus on the harbor and boating. A \$100,000 fishing tournament will be held from August 20-26. In September, Harrah's Marina hosts an in-water boat show. Vacationers who board the Basin Queen (\$6 for two; children free; daily excursions noon-6 P.M.) cruise past the Boardwalk for 45 minutes and learn about Atlantic City's history while taking in the sights. And for beach lovers, there's a free shuttle to nearby Brigantine Beach all summer.

Harrah's Marina was the first casino to introduce no-smoking tables on its gaming floor; there are six of them. And now the hotel offers guests the option of staying on one of its two no-smoking floors. For children Harrah's Marina maintains a free nursery and Atlantic City's largest amusement center. Upon request, babysitting can be arranged.

Reservations: 800-2-H-A-R-R-A-H. **Hotel rooms:** 506. **Summer rates:** \$90-120. **Table games:** 100. **Slot machines:** 1,300. **Fitness facilities:** Exercise room with Nautilus equipment, outdoor tennis courts; indoor pool. **Restaurants:** The Meadows, Brigantine Restaurant, The Buffet, Marina Garden, The Food Bazaar.

RESORTS INTERNATIONAL

NORTH CAROLINA AVENUE AND THE Boardwalk. Resorts, the Boardwalk pioneer, celebrates its seventh anniversary Memorial Day weekend. It remains one of the largest and most popular casinos. Now Resorts is building a second hotel-casino, one block north. The new facility, scheduled to be completed late next year, will stand 42 stories tall and contain more than 1,200 guest rooms. At the corner of each floor there will be V.I.P. suites,

each with a private balcony and Jacuzzi.

The new casino will be the largest in the world, twice the size of Resorts' current one. Vaulted mirrors will cover the high ceiling over the gaming tables, and the ceiling over the slot machine area will show stars and comets. Also included in the building plan is a disco. An exposition hall, which will accommodate up to 7,000 people, is being built separately, connecting the old and new hotels via a covered walkway.

This summer, the hotel-casino will stage its N.F.L. Resorts Golf Tournament (June 7-9) and a pocket billiard tournament (June 16-21) with \$50,000 in prize money to be awarded.

Reservations: 800-G-E-T-R-I-C-H. **Hotel rooms:** 680. **Summer rates:** \$100-135. **Table games:** 123. **Slot machines:** 1,700. **Fitness facilities:** Health club with Dynacam fitness center, sauna, steam room, inhalation chambers, Jacuzzi; indoor pool. **Restaurants:** Le Palais, Capriccio, House of Kyoto, Wedgewood Pavilion, Oyster Bar, Celebrity Deli, Camelot, Cafe Casino.

SANDS

INDIANA AVENUE AND BRIGHTON PARK. The Sands has opened its new Plaza Club, a floor reserved for premium players, with a private elevator and 24-hour butler service. There are just seven suites on the Plaza Club level, and each is decorated in a different theme. There's the Valentino Suite, whose fixtures were taken from the U.S.S. Normandie, the three-bedroom Versailles Suite with its own billiards table, and the Vegas-goes-Peking Mandarin Palace. All offer Jacuzzis and their own dining room and pantry kitchen. Two of the super suites house environmental "habitats," in which the occupant can program weather conditions.

Everyone can enjoy the Sands' Food Court, which features the Carnegie Deli, Nathan's, Pat's Steaks, Fifteenth Street Bookbinder's (fresh seafood), Bobby Rubino's Place For Ribs, and Atlantic City's only outpost of David's Cookies.

This summer, the Sands will host a Greatest Sports Legends Reunion Banquet and Golf Classic (June 20-23), with favorites such as Joe Frazier and Wayne Gretzky in attendance. And throughout the season, the Sands' "Red Carpet Slots" program, which offers bonuses to slot-machine players, will be in effect.

Reservations: 800-257-8580. **Hotel rooms:** 501. **Summer rates:** Sunday through Thursday: \$109-129. Friday and Saturday: \$129-149. **Table games:** 94. **Slot machines:** 1,449. **Fitness facilities:** Health club with indoor/outdoor pool, Jacuzzi, Nautilus fitness center, sauna, massage. **Restaurants:** Mes Amis, Brighton Steak House, 12 vendors in Food Court.

TROPICANA

IOWA AVENUE AND THE BOARDWALK. The Tropicana's "Slot City" has paid the highest jackpot in town—in December, \$2.2 million went to Brooklyn's William Katz, who was playing a \$1 progressive machine. Along "Million-Dollar Drive"—one of Slot City's "streets"—150 specially equipped machines dispense tickets redeemable for cash.

Earlier this month, Wayne Newton opened the new, 1,700-seat Tropicana Showroom. This multi-purpose room will be used throughout the summer as a setting for boxing matches, conventions, and a daytime buffet. From July 12-September 8, "Uptown...It's Hot!", choreographed and directed by Maurice Hines, highlights black and hispanic music and dance from the 1930's through today.

TropWorld, an indoor amusement center with its own ferris wheel and flume ride, a fast-food area, additional casino space, and 500 rooms, is in the Tropicana's new expansion plan. The theme will recall the old Atlantic City Boardwalk, and the facility should be completed in two years.

Reservations: 800-257-6227. **Hotel rooms:** 516. **Summer rates:** \$125-155. **Table games:** 120. **Slot machines:** 1,459. **Fitness facilities:** Health club, sauna, paddle tennis, outdoor tennis; outdoor pool. **Restaurants:** Les Paris, Il Verdi, Regent Court, Summerfields, Back Stage Deli, Brasserie, Jade Beach.

TRUMP CASINO HOTEL

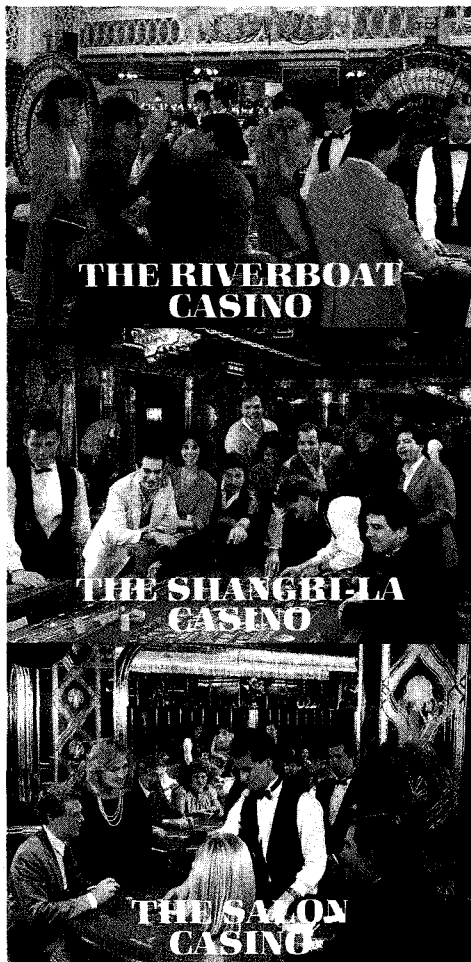
MISSISSIPPI AVENUE AND THE BOARDWALK. Only the premier penthouse suite at Trump Plaza features a white baby grand piano, a giant Jacuzzi surrounded by marble, and ivory satin banquettes in an expansive living room—yet every one of the hotel-casino's 614 rooms provides a view of the Boardwalk and the ocean.

Thirty-nine stories tall, brass-and-glass Trump's has escalators that carry guests past terraced rows of baby orchids. In the bacarat pit, drinks are served in crystal stemware; at Ivana's restaurant, a tuxedoed pianist entertains while diners enjoy nouvelle cuisine.

There is a large, heated indoor pool, glass-enclosed and surrounded on all sides by a sundeck and patios. There's also a co-ed health club with a dozen Nautilus machines and a sauna in each locker room.

Reservations: 800-242-7724. **Hotel rooms:** 614. **Summer rates:** Through 6/30: \$110-210 weekdays, \$130-250 weekends. 7/1-9/15: \$120-230 weekdays, \$140-270 weekends. **Table games:** 125. **Slot machines:** 1,734. **Fitness facilities:** Health club; two tennis courts; indoor pool. **Restaurants:** Ivana's, Maximilian's, Harvey's Deli, New Yorker Coffee House, Le Grand Buffet, Casino Buffet/Snack Bar, Scoops. ♠

THE ATLANTIS CASINO HOTEL. THREE OF THE BEST PLACES IN ATLANTIC CITY.



You may have a hard time deciding which of the three best places in Atlantic City is your favorite.

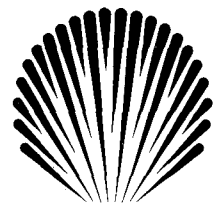
You might prefer the exciting atmosphere of the Riverboat Casino. Where you live the life of a Mississippi gambler.

Or wish you could stay forever in the elegant Salon Casino. Where you'll sip champagne beneath crystal chandeliers.

And then there's always the exotic Shangri-la Casino that offers escape to an idyllic paradise.

If you can't decide between these three places, don't worry. You really don't have to. Because they're all in one place.

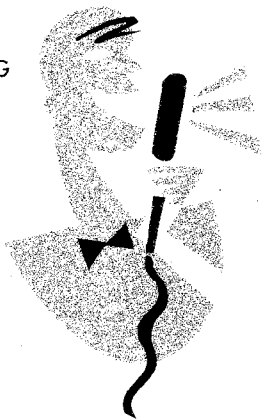
Our place.



atlantis
Casino Hotel

The only place with
three places to play.

Atlantis Casino Hotel, Florida Avenue at the Boardwalk, Atlantic City. 800-257-8672



Who's On Stage Summer Entertainment

ATLANTIS

CABARET THEATRE

(609) 441-2888

5/24-26 Frankie Valli & The Four Seasons

5/31-6/1 Charles Aznavour

6/7 David Sanborn

6/8 Dave Brubeck

6/14-15 Let the Good Times Roll, Volume V

6/28-29 Sergio Mendes

7/3-7 Manhattan Transfer

7/9-14 Jerry Lewis

7/16-21 Ben Vereen

7/23-28 David Copperfield

7/30-8/4 David Copperfield

8/6-11 Mitzi Gaynor

8/13-18 Tony Bennett

8/20-25 Bobby Vinton

8/27-9/1 Frankie Valli & The Four Seasons

BALLY'S PARK PLACE

PARK CABARET

(609) 340-2709

"An Evening at La Cage."

a female-impersonator revue

(Closed Tuesdays)

CAESARS ATLANTIC CITY

CIRCUS MAXIMUS

(609) 340-5500

5/24-26 Buddy Hackett

5/27-6/15 Legends in Concert

(Closed Sundays)

6/18-23 George Burns

6/25-30 Doug Henning

7/9-14 Smokey Robinson

7/16-21 Charo/Charlie Callas

7/23-28 Gallagher

7/30-8/4 Joan Rivers/Gary Shandling

8/6-11 Buddy Hackett

8/13-18 Pointer Sisters

8/20-25 Sergio Franchi

8/27-9/1 Kool & The Gang

THE CLARIDGE

PALACE THEATER

(609) 340-3700

Through 6/29: "Bells Are Ringing"

with Joe Namath (Closed Mondays)

5/31-6/1 Robert Klein/Chuck Berry

6/21-22 Al Martino/The Smothers Brothers

7/2-9/14 "How To Succeed In Business

Without Really Trying" with Donald

O'Connor (Closed Mondays)

7/12-13 Juice Newton

8/2-3 Donny & Marie/Peter Anthony

8/23-25 Laura Brannigan

GOLDEN NUGGET

THE OPERA HOUSE

(609) 347-7111

5/24-26 John Denver

5/30-6/2 Ray Charles

6/6-9 Kenny Rogers

6/11-16 Red Buttons

6/18-23 Paul Anka

6/25-30 John Davidson

7/2-7 Lou Rawls

7/9-14 Harry Belafonte

7/16-21 Kris Kristofferson

7/23-28 Dom DeLuise

8/6-11 Robert Goulet

8/13-18 Steve Lawrence and Eydie Gorme

8/20-25 Diana Ross

8/27-9/1 Paul Anka

HARRAH'S MARINA

BROADWAY-BY-THE-BAY THEATER

(800) 257-0476

5/24-27 Eddy Arnold

5/28-6/2 The Oak Ridge Boys

6/4-9 Mac Davis

6/11-16 Tony Orlando

6/18-23 Sammy Davis, Jr.

6/25-Labor Day: "Chicago"

with Chita Rivera (Closed Mondays)

RESORTS INTERNATIONAL

SUPERSTAR THEATER

(609) 340-6830

5/24-26 Dom DeLuise/Maureen McGovern

5/31-6/1 Shecky Greene/Keely Smith

6/7-8 Alan King/Suzette Charles

6/14-16 The Gatlin Brothers

6/21-22 Diahann Carroll

6/26-7/2 Engelbert Humperdinck

7/3-9 Tom Jones

7/10-15 Don Rickles/Maureen McGovern

7/16-17 Richard Nader's Summer Rock &

Roll Concert

7/18-24 Milton Berle and Henny Youngman

7/25-28 Alan King/Marilyn McCoo

7/31-8/6 Liberace

8/7-13 Johnny Mathis

8/14-20 Peter Allen

8/21-27 David Letterman

8/28-9/1 Melissa Manchester

SANDS

COPA ROOM

(609) 441-4100

5/24-26 Billy Crystal

6/7-9 David Brenner

6/28-29 Clint Holmes

7/4-6 Clint Holmes

7/7-13 David Brenner

7/15-21 Rodney Dangerfield

7/25-31 Raquel Welch

8/7-13 George Carlin

8/14-20 David Brenner/Gloria Loring

8/21-27 Billy Crystal/Clint Holmes

8/30-31 Clint Holmes

TROPICANA

TROPICANA SHOWROOM

(609) 340-4020

5/24-26 Lola Falana

5/31-6/1 Grover Washington, Jr.

6/7-8 Rocio Jurado

6/21-22 The Whispers

6/28-29 Pat Cooper/Bobby Rydell

DESTINATION: Atlantic City

JUST 125 MILES SOUTH OF NEW YORK, Atlantic City is an easy destination to reach, even for a day trip. Over 28 million visitors arrived last year, coming by car, bus, and plane.

by Car

It takes two-and-one-half hours to drive to Atlantic City, and the speed limit is monitored. Each of the hotel-casinos has a parking area, and, in most cases, visitors can park free if they have their ticket validated inside the casino. Private parking lots (with rates up to ten dollars a day) also surround the area.

Directions: Take Holland or Lincoln Tunnel to New Jersey Turnpike, going south. Turn off Turnpike at Exit 11 to Garden State Parkway, going south. Exit 38 leads into the

Calendar

7/2-6 Wayne Newton

7/12-9/8 "Uptown...It's Hot!" choreographed and directed by Maurice Hines (Closed Tuesdays)

TRUMP CASINO HOTEL

TRUMP PLAZA THEATER
(800) 523-2803

5/24-26 Danny Thomas

5/27-6/2 Bill Cosby/Leo Sayer

3/4-9 Bill Cosby/Leo Sayer

5/11-16 Patti Labelle/Nipsey Russell

5/18-23 Lynda Carter/Tom Dreesen

3/25-30 Joel Grey/Patti Page

7/2-7 Gladys Knight & The Pips

7/9-14 Eddy Arnold

7/16-21 Suzanne Somers/Fred Travena

7/23-28 Rich Little

7/30-8/4 Crystal Gayle/Jim Stafford

8/6-11 The Temptations

8/13-18 Andy Williams/Michael Davis

3/20-25 Tony Orlando

8/27-9/1 Mac Davis

9/2-8 Sammy Davis, Jr./Freddie Roman

WHAT'S SO FUNNY ABOUT ATLANTIC CITY?

THIS SUMMER, ATLANTIC CITY'S ENTERTAINMENT line-up reads like a *Who's Who* of comedy. David Brenner, Buddy Hackett, Rodney Dangerfield, George Carlin, David Letterman, Billy Crystal, Alan King, Sheeky Greene, George Burns, Dom DeLuise, Joan Rivers, Bill Cosby, Don Rickles, Rich Little, Danny Thomas, and Jerry Lewis will all be playing the casino showrooms between now and Labor Day.

To attract top talent, the hotel-casinos offer generous contracts. Or, as Henny Youngman told a recent audience at the Golden Nugget, "Never did I dream I would work in a place like this—where you get paid."

These high-rollers of show business are drawn to Atlantic City for a second reason. Brenner, who holds an exclusive contract with the Sands and serves as its spokesman, explains, "It's a hot audience, an Eastern audience. They're brighter, quicker, hipper, more demonstrative—they laugh louder and let loose."

Brenner will appear once a month in June, July, and August. It's a safe bet he'll be sharing his favorite gambling stories, like the one about, "This guy at a craps table, real excited. When he yelled, his false teeth flew out of his mouth and landed right on a number. Without skipping a beat, the pit boss said, 'Your bet's covered.' Whipped out his false teeth and put them up against the player's."

Atlantic City is also a sentimental home for some comedians. Fifty years ago, Henny Youngman performed at the Steel Pier, where he was one of eight acts competing with a diving horse and a minstrel show. Cost of admission? Fifty cents.

And Philadelphia-born Brenner remembers, as a teenager, staying "in the 'Underwood Hotel'—under the Boardwalk, that is—"We used to wrap our clothes up, sleep in our underwear, and get up in the morning."

"Atlantic City is great for kids. The Boardwalk is a whole world. I remember having my fortune told, the phrenology, the gypsy women behind curtains, having my feet read. I never believed in any of it; I always knew they were phony because if anyone could see in the future, they'd be on the phone right away, calling the police, knowing I wasn't gonna pay the bill."

In addition to featuring the big names of comedy, Atlantic City also has its own comedy club at the Tropicana, The Comedy Stop at the Trop. For \$8.50, the audience hears three young comedians in a comfortable room insulated from the noise and tumult of the casino. The Comedy Stop is open Wednesday through Sunday nights. Starting June 26, the club will be open seven nights a week during the summer.

Glenn Hirsch, who did a five-year comedy internship at New York's Improv, played The Comedy Stop recently. Hirsch always knew humor would be his career. "I worked at Barneys once," he recalled. "I knew it wasn't right for me when I found myself hiding in the pants storage area with my feet up so no one could see me."

Gambling, quite naturally, is the lode most Atlantic City comedians mine. Hirsch, who has opened shows for Donna Summer and Barry Manilow, has a unique and time-saving approach to games of fortune: "I have no luck," he explains. "I feel like a winner when my combination lock opens the first time. So when I'm in Atlantic City, I usually walk into the casino, give each dealer \$5, and go straight to my room."

That's perhaps wiser than a fellow Henny Youngman knows: "I saw him running up and down putting quarters in parking meters, insisting, 'I just love this outdoor gambling.'"

Atlantic City Expressway, which funnels traffic straight to the Boardwalk.

by Bus

Hundreds of buses roll into Atlantic City each day. From the Port Authority bus terminal, three bus lines take passengers to this destination. The terminal's bus information number is 212-564-8484.

TRAILWAYS (212-730-7460) runs two buses a day to the Tropicana, at 9:30 and 11:30 A.M. Round-trip fare is \$15.75.

GREYHOUND (212-635-0800) offers bus service to eight of the hotel-casinos. Monday through Friday, the round-trip cost is \$22.75; Friday through Sunday, it's \$24.

NEW JERSEY TRANSIT (212-563-7040) express buses leave Port Authority at least once an hour between 8:30 A.M. and 10 P.M. (There is no 11:30 A.M. bus.) The round-trip price is \$19.

Additionally, the hotel-casinos, working with the independent bus companies that run New York-to-Atlantic City routes, have succeeded in making bus travel to this destination convenient, comfortable, and inexpensive.

In local newspapers, some hotel-casinos and bus companies advertise the times and locations of their express bus departures.

by Air

ALLEGHENY COMMUTER (800-428-4253) is the only scheduled airline flying from New York City into Atlantic City. The flight takes 50 minutes, and the cost of a one-way ticket is \$69.

RIA (212-972-4444) provides helicopter service, on a 24-passenger Sikorsky 61, from the West 30th Street Heliport to the Steel Pier for \$99 each way. The flight takes 48 minutes.

The hotel-casinos arrange charter flights for their most valuable players. But one doesn't need a casino credit line to ride Resorts International's free flights (aboard a 50-passenger Dash-7) that leave La Guardia daily. However, one must bring at least \$1,000 to gamble with at the casino—and be willing to play at a \$25 table for at least three hours. For further information about this flight, phone Resorts' New York office, 212-688-5200. ♦



Gaming Guide

IN THE SEVEN YEARS THAT CASINO GAMBLING has been in Atlantic City, nearly \$50 billion has been wagered. The dream that a roll of the dice, a spin of the wheel, a pull of a slot handle will return a millionaire's riches, is strong. And the casinos do all they can to enhance the excitement. Hot reds dominate the interiors, beveled mirrors fragment the action and recreate it a hundredfold, and only a sound effects specialist could orchestrate a more vigorous symphony of clattering coins, jingling jackpots, and whoops of triumph.

In this section, the rules of baccarat, blackjack, craps, and roulette are explained, along with a bit of strategy. Inside every casino are also slot machines, where one can play for as little as a nickel, and the Big Six Wheel, where a player bets on the denomination the flapper at the top of the wheel will come to rest on.

Casino hours are 10 A.M. to 4 A.M. on weekdays, 10 A.M. to 6 A.M. on weekends.

The legal gambling age in New Jersey is 21. Drinks are free in the casino, but they must be requested. It's customary to tip the waitress, as well as the dealer.

It's advisable to set a limit to the amount you're willing to lose. Also, set a limit to your winnings. Considering all the fitness facilities, restaurants, entertainment, and shopping now available in Atlantic City, the tables are no longer the only game in town. Walk away a winner.

BLACKJACK

There's room for seven players at a blackjack table, and, likely as not, most will be playing by some kind of system they're sure can't lose. Strategy is important in blackjack, where savvy play, shrewd betting—and luck—can eliminate the house's slight edge and help a

player build up a stack of chips.

Some naive gamblers think the object of blackjack is to get their cards to total 21. Incorrect. More sophisticated players try to beat the dealer's hand without going over 21. And the smartest players of all are the ones who view the game as a series of opportunities to win as much as possible by taking risks when the cards are in their favor.

To enter a game, take a seat and have the dealer convert your cash into chips. The minimum bet at an Atlantic City blackjack table is \$3, but when a casino is crowded, those tables are at a premium. So expect to bet at least \$5 a hand.

Cards are worth their face value. Picture cards are worth 10. Aces are valued at either 1 or 11. If the first two cards of a player's (or dealer's) hand consist of an ace and a 10-value card, that's blackjack, which pays a player one-and-one-half the amount bet.

Atlantic City



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Calendar of Events

MAY

27 Beach Season Begins

JUNE

9 Boardwalk Runners 5-mile Footrace

15-16 Boardwalk Art Show

23-24 Eastern Surfing Association Contest

JULY

7 Around-the-Island Swim

7-31 Fine Art from Israel, Atlantic City Arts Center

26-8/31 Night Thoroughbred Racing, Atlantic City Race Course

27 Inshore Boat Fishing Tournament

AUGUST

1-30 Paul McCormick Water Colors, Atlantic City Arts Center

9-10/21 Snipe Derby Fishing Tournament

SEPTEMBER

11-14 Miss America Pageant Competition

For further information, call the Atlantic City Convention and Visitors Bureau, 609-345-7536.

After the cards are dealt face-up, each player has the option of drawing one or more cards or standing with what he has. Casino protocol demands that cards not be touched. A horizontal sweep of the hand, palm down, indicates a player wishes to stick with the cards dealt so far. To request another card, tap the table when it's your turn.

If a player busts (goes over 21), he immediately loses. After each player has acted on his hand, it's the dealer's turn. A winning player gets paid an amount equal to his bet. If both a player and the dealer have the same total, the player neither wins nor loses the tie.

When the cards are dealt, a player should assess whether his hand is favorable or unfavorable in relation to the card the dealer shows face up. (The dealer's second card is face down.) When the dealer shows a 3, 4, 5, or 6, chances are that the hand will favor the player—and this is a situation well worth exploiting. Since 16 out of every 52 cards (31 percent) in a deck are valued at 10, many players are willing to gamble that the dealer's second card will be a 10, which would give the dealer a total ranging from 13 to 16, depending on his unfavorable first card.

The rules dictate that a dealer must draw until his cards total at least 17. So the players hold their breath, wait for the dealer to pluck a third card from the shoe, and, with

any kind of luck, it will be another 10- or high-value card—and the dealer busts. Under such favorable circumstances, a player with an equally rotten hand (13 through 16) should stand to let the dealer take the risk. And, if possible, a player who has the opportunity to split a pair or double down against the dealer's unfavorable hand should do so.

Doubling Down

This gives a player the chance to double his bet after already observing how advantageous the hand is. It makes the most sense to double down on 11s, 10s, and 9s, especially when the dealer is showing a less favorable card. Players who double down draw one—and only one—additional card.

Double Down When You Have	and	Dealer Shows
11		2-10
10		2-9
9		3-6

A player may also double his bet on soft hands (those that contain aces).

Double Down When You Have	and	Dealer Shows
A,7		3-6
A,6		3-6
A,5		4-6
A,4		5 or 6

A,3
A,2

5 or 6
6 only

Splitting Pairs

When a player is dealt two numerically identical cards, he may opt to play each card as a separate hand by putting up another bet equal to his original one. Use the chart below as a guide to optimal situations for splitting pairs. Note: It's permissible to double down after splitting a pair.

Aces	Always split (A player gets only one extra card for each ace.)
10s	Never split (Why break up a total of 20, a likely winner?)
9s	Split when dealer has 2-6, 8, and 9
8s	Always split
7s	Split when dealer has 2-7
6s	Split when dealer has 2-6
5s	Never split (double down instead, unless dealer has 10 or ace)
4s	Never split
3s	Split when dealer has 2-7
2s	Split when dealer has 2-7

A Simple Strategy

So far, we've covered situations that favor the player and allow him a chance to double his bet, and, potentially, his winnings. But there's a reason they call it gambling. Many hands, at the outset, will clearly favor the dealer. In these instances, it's important to

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make the best of a bad situation by taking a risk.

Just as cards 3 through 6 are unfavorable to the dealer, so are players' hands totalling 13 through 16 when the dealer's up card ranges from 7 through ace. Assuming that the dealer's down card is a 10, a player is then challenged to beat that superior hand. The mandate is clear: Try to turn your losing hand into a winning one by drawing another card. There's a risk you'll go over 21, but look at it this way: A 16 always loses to a higher hand—so why not take a chance that the next card out of the shoe will be a 5, delivering a winning 21?

Player's Hand

Soft (contains an ace)

- 17 Always draw
- 18 Draw against 9, 10, ace (Otherwise, stand)
- 19 Always stand

Player's Hand Dealer's Card

Hard Totals

- 12 Stand on 4-6 (Otherwise, draw)
- 13 Stand on 2-6
- 14 Stand on 2-6
- 15 Stand on 2-6
- 16 Stand on 2-6
- 17-21 Always stand

Insurance

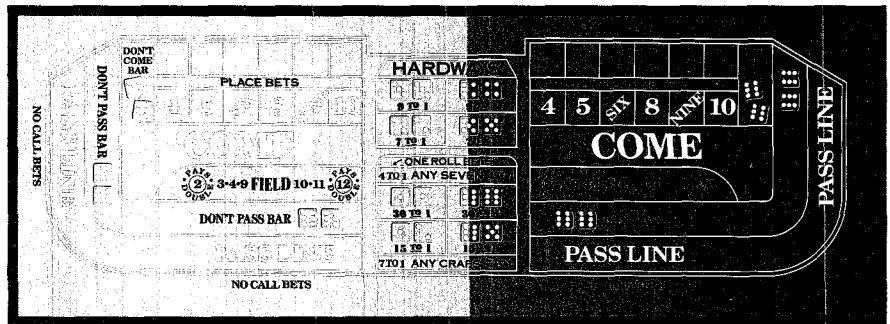
When the dealer shows an ace, he will give the players the option of making an insurance bet. This bet favors the house, wagering on the likelihood of the dealer having blackjack when he exposes his face-down card. An insurance bet is generally one-half the original wager. By winning the insurance bet (but losing the hand), you preserve your original bet. In the long run, most experts say, insurance bets aren't worth taking.

CRAPS

The most raucous place in a casino is the craps table. The players chant and shout for their numbers; they cheer their wins and loudly bemoan their losses. This is where you come for *action*.

There's no skill required to play craps; it's a game of pure chance. Even so, no other casino game gives a player such an opportunity to win so much so fast. Obviously, the converse is also true. So some amount of discipline is essential. Decide how much you're willing to risk before stepping up to play.

A craps table looks like an intimidating place. There is, however, order in the chaos. Around the table, there's room for up to fourteen players. Each game has three dealers:



The "stickman" is in charge of the dice, and the other two dealers stand at the back of the table, one on each side. They place the bets and make the payoffs. "Boxmen," who oversee the game, sit behind the stacks of chips.

When you first walk up to a table, watch for a while before you play. Get a feel for the rhythm of the game. Some tables are fast and intense, others more relaxed. If the mood isn't to your liking, go elsewhere. There's no sense in being uncomfortable. You'll also be looking for a "hot" table, even though, in reality, there is no such thing. A table where the dice *seem* cooperative is a more enjoyable place to play. When you're ready, drop your money on the table, and the dealer will give you chips.

Line Bets

The most popular bet at the table is the "pass" line. When the puck in front of the dealer says "off," the line is open for wagers. A line bet is a two-stage bet: If the shooter rolls a 7 or 11 on his first roll (called the come-out roll), you win (even money) immediately. If he rolls "craps," (2, 3, or 12), you lose. Any other number (4, 5, 6, 8, 9, 10) becomes the "point," which must be rolled *again* by the shooter before he rolls 7 for your line bet to win. When a point is established, you have the opportunity to place the best bet in craps: taking odds on the point. In most casinos, players are allowed to place an amount up to double the amount of their original line bet, right behind the line bet itself. If 4 or 10 is the point, the odds bet will pay 2-1; numbers 5 and 9 pay 3-2; 6 or 8 pays 6-5. These are natural odds—*exactly* the probability the bet will win, with no casino edge. Always take full odds (and if you're not sure what that amounts to, ask the dealer). Of course, this increases your risk on the roll—but it also dramatically increases your profit when the shooter makes the point.

It is also possible to bet against the shooter, wagering that he will throw craps on the come-out roll or ultimately fail to make his point. The odds on this bet are virtually identical to betting with the shooter, so it's really just a matter of guessing the outcome, and betting accordingly. Two things make betting "don't pass" not just a mirror

image of the pass line. First, if the shooter rolls a 12 coming out, the don't-pass bet is a push; it neither wins nor loses. Second, to take odds on the don't-pass line requires more of an investment. On 4 or 10, the wrong-way bettor has to lay 1-2; for example, on a \$10 don't-pass bet, he would lay \$40 in odds to win \$20. As in betting the pass line, full odds are always the best.

A word of caution about betting against the line: Wrong-way bettors are unpopular. Most players bet with the dice, and they don't like to see others wagering that they'll lose. If your gambling style or intuition makes you a don't-pass bettor, be prepared for snarls from other players.

Come Bets

Come and don't-come bets work exactly like their respective line bets. They are closed to betting on the come-out roll, but then are opened up once a point is established. A come bet wins or loses on the next roll the same way a line bet does on the come-out roll. If a point number is thrown, the come bet is transferred to a box in front of the dealer, where it sits until that number is rolled again—or until a 7 appears. Odds are available and, again, full odds should always be taken. There's one thing to be especially alert to: When a come bet wins, the dealer places the original bet plus the payoff back in the come-bet section of the layout. If a player doesn't pick up his chips, the entire pile becomes a come bet on the next roll.

Place Bets

These are direct bets on a number to come up before a 7. The odds are not as good as on line and come bets, but like any bet at the craps table, they can provide fast profits with a little luck. Place bets are made in units of \$5 (\$6 on numbers 6 and 8, to facilitate payoffs).

What's your chance of winning a place bet? The odds are 9-5 that a 4 or 10 will appear during any given roll of the dice; they're 7-5 on 5 or 9; and 7-6 on 6 or 8. It is also possible to "buy" the 4 or 10; for a 5 percent surcharge on the place bet, the number is bought and will pay 2-1. This is a good bet only if you're placing the number for \$25 or more; otherwise, the surcharge hurts you.

All place bets must be handed to the dealer—unlike line or come bets, which you put down yourself. As you throw in your chips, call out what you want—“Six dollars on the 8, and ten dollars on the 9,” for instance. If you don’t have the exact change for your bets, throw in more and the dealer will set up your bets and give you change.

When a place bet wins, the dealer will put the winnings in front of the player, leaving the original bet in place. Unlike line or come bets, which are contract bets and must stay until a decision is reached, place bets may be made and withdrawn at any time. When you want your place bets back, tell the dealer.

A common practice is to “press” a winning place bet. Say, for example, you have a \$5 place bet on the 9, and it wins. If you call, “Press my 9,” the dealer will add \$5 of your win to the bet and hand you the remaining \$2. The only reason for pressing is that it gets more money on the table, and does so out of money won. Just remember that it’s *your* money once you win it, and by pressing you aren’t getting something for nothing. The odds are still the same. On the other hand, if the number keeps repeating, and you’ve been pressing your bet, you can do very well—providing your intuition tells you to take the place bet down before the killer 7 is rolled. Place bets are “off” on the come-out roll unless specified “on” by the player.

The Field

A bet on the field is a one-roll bet on the next roll of the dice. If one of the depicted numbers (3,4,9,10,11) comes up, the bet pays even money. If 2 or 12 is rolled, it pays 2-1. At Caesars Atlantic City, 12 pays 3-1. All other rolls lose. Most experienced craps players consider the field a sucker bet, but the odds—2.6 percent against you—aren’t that bad, so this is a lot better than some of the supposedly “smart” bets.

Hardways

One “smart” bet is the hardway. This wagers that a given number (4,6,8,10) will be rolled as a pair. As an example, for a hard 6 to win, 6 must be rolled as 3-3 before it’s rolled in any other combination of the dice—or before any 7. The payoff is high: 7-1 on hard 4 or 10, 9-1 on hard 6 or 8. But the casino edge is also high, greater than 9 percent. A hardway bet is thrown into the dealer, who sets it up. The bet remains up until it loses or is taken down by the player. The payoff on a winner is handed directly to the player.

One-Roll Bets

Last, and not least, are the one-roll proposition bets. These are long on excitement but short on probability. Listening to the stickman skill

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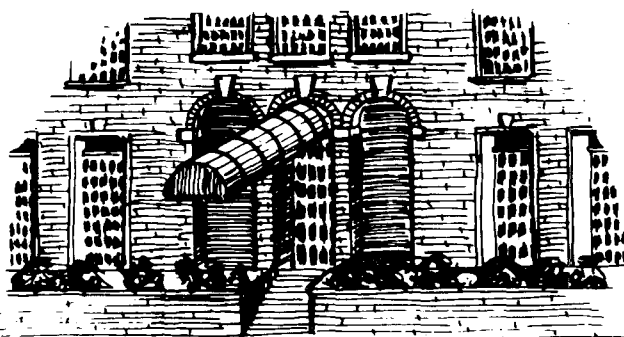
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for these bets, you might think there was something to be said for them—but be careful. The casino edge on them ranges up to 16 percent.

A bet on "any craps" pays 7-1; on the number 3, a bet will return 15-1; and on 2 or 12, winners collect a spectacular 30-1. The most popular of these bets is a "yo," craps slang for 11, which pays 15-1. It's also possible to bet on the 7 as a one-roll bet. Some players try this as insurance when they have a big line bet, figuring that when the 7 comes up and kills their point, they'll get something back. This isn't very smart, because the odds on betting for a 7 are bad; in fact, it's the worst bet on the table.

The best advice on all these one-bet rolls is, don't play them. Stick to the bets where the odds of winning are better and you have a decent shot at coming out ahead. Even if you lose, you'll get your money's worth playing dice. And remember the motto of the veteran craps player: "The next best thing to gambling and winning is gambling and losing." Good luck.

BACCARAT

Despite its aura of glamour and sophistication—enhanced by croupiers dressed in tuxedos, high-stakes bets, and tables that are set back from the rest of the casino—baccarat is one of the simplest games to play. To win, a player must have a wager placed on the one of two hands that totals closest to 9.

The game begins with each player (a baccarat table seats up to fourteen) betting on either the Player or the Bank hand. A player deals two cards for the Player hand and two for the Bank hand out of the eight-deck shoe. Should a hand add up to 8 or 9, it is considered a *natural*, with the hand closest to 9 the winner.

Picture cards, 10s, and any combination of cards totalling 10 have no value. Aces count for 1 point, and the rest of the cards in the deck have face value. For instance, a hand that contains a queen and a 3 is worth 3. A hand with a 7 and a 4 is equal to 1, the 10 value having been dropped. If neither hand shows a natural, a third is drawn face-up for the Player and the Bank hands, based on the chart below.

It's not essential to memorize the chart. In a sense, the game is mechanical. The croupier makes all decisions on whether or not to draw a third card, for either hand.

A winning bet results in a 1-1 payoff. When the Bank hand has a higher point count than the Player hand, the Bank hand wins—and the house collects a 5 percent "commission" on the winnings of those who

have bet on the Bank. No commission is drawn from those who wager on the Player hand and win. If both hands end in a tie, no one wins or loses—but any baccarat player who has wagered that the Bank and Player hands will tie is paid off 8-1.

High stakes are what make baccarat so exciting. At most Atlantic City casinos, the minimum bet per hand is \$5, and the maximum is \$2,000. Most of the casinos will raise the stakes even higher at a venturesome gambler's request.

PLAYER

When Player's First

Two Cards Total:	Player:
0-1-2-3-4-5	Draws a card
6-7	Stands
8-9	Stands (natural)

BANK

When Bank's First Two Cards Total:

Bank Draws When Player's Third Card Is:	Bank Stands When Player's Third Card Is:
0-1-2	Bank always draws on a two-card total of 0, 1, or 2
3	1-2-3-4-5-6-7-9-10
4	2-3-4-5-6-7
5	4-5-6-7
6	6-7
7	Stands
8-9	Stands (natural)

ROULETTE

Of the four table games, roulette is the most leisurely—yet no player's ever been observed napping while waiting for the tiny, white roulette ball to come to rest on the number he has bet.

To get in on the action, a player needs to buy special chips (which can only be used in roulette) from the dealer; every player at the table receives a different color so that the dealer can easily determine the winners after each spin of the wheel.

A roulette wheel contains 38 numbered pockets, 1 to 36, as well as 0 and 00. Bets are placed on the roulette table, where numbers correspond to those on the wheel. Roulette players may put bets down until the ball begins its descent toward the pockets, and they may place as many bets as they want. Once the ball settles, the dealer calls out the winning number, places a plastic marker over that number on the roulette table, rakes in the losing chips, and pays off the winners.

Luck—and risk—make roulette a game for the sanguine. A shot of the former can turn a \$2 bet into \$72 with one spin of the

wheel. The more conservative gambler can hedge his bets by wagering on more than one number with the same chip. Here are the betting options roulette offers, and the payoffs that go to the winners.

Inside Bets

Single-Number Bet—A chip may be placed over 0, 00, or any single number on the roulette table, from 1 to 36. A player may bet on as many single numbers as he wants, up to the table maximum. The payoff is 36-1.

Split Bet—To bet on two adjacent numbers, such as 29 and 32, a player puts a chip on the line separating those two numbers. The payoff is 17-1 if either number comes up.

Three-Numbers Bet—A chip resting on the line at the end of a row of any three numbers wagers that one of those three numbers will win. The payoff is 11-1.

Four-Numbers Bet—Place chip on the intersection of any four numbers. The payoff is 8-1.

Five-Number Bet—There's only one of these on the table: 0, 00, 1, 2, 3. It's a high-risk bet that favors the house, but the payoff is 6-1.

Six-Numbers Bet—To bet that any of six numbers (they must be adjacent) will win, put a chip on the outside line between the line that separates two rows of three numbers. The payoff is 5-1.

Outside Bets

These bets represent a lower risk to the roulette player than inside bets, but they also deliver smaller returns to the winners.

Section Bet—To bet that the ball will land in one of three sections of the wheel, 1-12, 13-24, 25-36, place the chip on the desired third. The payoff is 2-1.

Column Bet—Same as section bet, but chip is placed at the bottom of one of the three long columns of a dozen numbers on the roulette table. The payoff is 2-1.

Even-Money Bet—A player can double his money by wagering on red or black (every roulette number—except 0 and 00—corresponds to one or the other color), odd or even, and either 1 through 18 or 19 through 36.

Are there lucky numbers that come up on a roulette wheel more frequently than others? There are two opposing philosophies. One says no, citing perfectly balanced wheels that are meticulously tested by the casino to ensure that each winning number is determined randomly. But other gamblers believe that the roulette wheel, like any piece of mechanical equipment, is subject to wear and imperceptible misalignments that affect its performance, resulting in certain numbers winning more often than others. So observe the wheel before you play. And keep in mind that roulette can be a game where you either get rich quickly—or go broke slowly. ♥

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BEGGARS' BANQUET

"...Dramatic and musical flexibility and vitality make John Gay's 1728 'musical comedy' an indestructible theatrical creation..."

RUMOR HAS IT THAT THE IRRITATED shade of George Frederic Handel was seen skulking about during two recent productions of John Gay's *The Beggar's Opera*, one staged by the Juilliard Theater Center and the other by the Opera Ensemble of New York. Poor Handel. Even in his tercentenary year, *The Beggar's Opera* refuses to go away. That infamous "musical comedy," you will recall, captivated all London in 1728, diverted the public's attention away from Handel and his Italian operas, and eventually forced the composer to abandon the musical theater altogether. From that day to this, and in one form or another, Gay's bawdy entertainment has seldom been out of sight for long. It has been hard on Handel, but perhaps even his jealous ghost can afford to be generous, now that his operas seem well on their way to complete rehabilitation. Even New York has begun to discover Handel's operatic genius, thanks to *Rinaldo* at the Metropolitan last year and Carnegie Hall's four concert presentations this season. Besides, 1985 also marks John Gay's 300th birthday, so fair is fair.

The Beggar's Opera suffered only one real eclipse, and that occurred during the Victorian era, when one would hardly expect a work so suggestively lewd, coarse, and immoral to be tolerated. Of course Gay's wickedly irreverent view of human behavior is precisely why Captain Macheath, hotly pursued at every turn by Polly Peachum and Lucy Lockit, rarely fails to amuse audiences as he and his rabble romp through London's slums, sewers, and prisons. The dozens of catchy ballads, ditties, folk songs, and borrowed tunes that make up the "score" also have never lost their flavor, and every succeeding generation seems to find fresh ways to interpret them. Such dramatic and musical flexibility is a built-in feature of *The Beggar's Opera* and one reason for its continued vitality—the material can be, and has been over the years, effectively adapted to suit almost any sort of performance situation. The productions by Juilliard and the Opera Ensemble differed from each other in almost every particular, and if neither was especially characterful, they both testified to the self-renewing powers of this apparently indestructible theatrical creation.

Music understandably played a second-



The Beggar's Opera: The Opera Ensemble tiptoes through Gay's Hogarthian gutter.

dary role at Juilliard, since the cast was drawn from the school's drama division. Even at that, this edition included 55 of the 69 original musical numbers, economically but imaginatively arranged by Edward Flowers and Stanley Silverman for a small instrumental ensemble consisting of flute, two guitars, percussion, harpsichord, and organ. The five musicians were unobtrusively perched on opposite balconies overlooking Douglas Stein's deliciously ratty set, and they provided discreet accompaniment for the actors, who moved easily and unself-consciously from speech to song. This was surely one of the most smoothly integrated productions of *The Beggar's Opera* I have ever seen, but it was also one of the most immaculately laundered and carefully ironed. Michael Langham, the director, conscientiously saw to it that all the disparate elements—plot, character, satire, song, and frantic stage action—received equal consideration, and he succeeded to a fault. Although the actors were nothing if not energetic, the performance soon became a harmless mechanical diversion without much point and, worse, without any bite.

There was even less mordancy to the Opera Ensemble's version, which hesitantly tiptoed through Gay's Hogarthian gutter, but the musical rewards definitely

made the trip worthwhile. This plucky group had the happy idea of performing Benjamin Britten's inspired realization of the score, a labor of love completed in 1948 and an artistic achievement that approaches the same high level as the best of the composer's original operas. In the years just before Britten made his arrangement, *The Beggar's Opera* had been widely performed in a prettified edition devised in 1920 by Frederic Austin. Austin not only politely toned down the text but also provided the tunes with inappropriately sentimental instrumental accompaniments that were not much more than charming eighteenth-century pastiches. Britten and his collaborator, Tyrone Guthrie, were determined to restore both the verbal and the musical pungency of the piece.

To Guthrie, *The Beggar's Opera* had significant social import, "the expression of people made reckless, even desperate by poverty, but in whose despair there is none the less a vitality and gaiety that the art of elegant and fashionable people often miss." Britten agreed, and he hoped to emphasize the tough, folkish idiom of the work's traditional tunes, which he described as having "strong, leaping intervals, sometimes in peculiar modes, and ... often strange and severe in mood." Together, Britten and Guthrie faithfully

followed their instincts and conjured up a hard-edged version of Gay's human comedy, and one that seems to me unsurpassable.

I suppose that every age will remake *The Beggar's Opera* according to its own tastes, but it is difficult to imagine how Britten's brilliant reworking of the score could ever go out of date. Trained singers who can act are essential, of course, and the twelve instrumentalists have virtuoso tasks to perform. For all of Britten's compositional ingenuity, though, the unaffected simplicity of the material is never sacrificed to mere cuteness or clever tricks. The composer effortlessly transforms the piece into a real opera that teems with musical interest—in the salty harmonic progressions, metrical surprises, subtly developed counter-themes, and crafty instrumentation—and yet the basic earthy spirit remains.

Most remarkable of all is how much richer the characters now seem and how vividly they come to life. Macheath's final soliloquy as he faces execution, for example, is a brilliant tour de force, a sequence constructed from no fewer than ten different tunes cunningly linked and tightly unified by a recurring ground-bass theme. In this moving scene, Macheath attains a musical and dramatic stature that elevates him to the level of such imposing Britten tenor-heroes as

Peter Grimes, Albert Herring, Captain Vere, and Gustav von Aschenbach.

From its inception, Britten's version of *The Beggar's Opera* was designed to provide a practical but substantial performing challenge for groups with modest resources, like the Opera Ensemble, which offered a well-intentioned production that I enjoyed up to a point. John J. D. Sheehan's direction of a willing cast obviously aimed for maximum ebullience and furious movement, but the rather sluggish opening-night performance seemed several rehearsals removed from perfection. The bejeweled instrumental accompaniments were in the safe hands of a dozen competent (but uncredited) young musicians conducted by Ruth Bierhoff, whose sympathy for the score was more apparent than her sense of timing. Even under less than ideal conditions, it was a treat to hear this wonderful score, and for that much, the Opera Ensemble deserves thanks.

THE GILBERT AND SULLIVAN OPERETTAS have been around only since the 1870s, but I suspect that, like *The Beggar's Opera*, they will be with us forever. The big difference, though, is that no one really has a justifiable excuse to alter, revise, or update the existing material. Gilbert and Sullivan not only made their intentions very clear in each work but they

created a performance tradition that radically innovative directors disturb at their peril. Now and then, a Peter Sellars *Mikado* set in the high-tech Japan of today or a Joseph Papp *Pirates of Penzance* with a heavy-metal beat will enjoy a brief vogue, but the original always returns, its satirical barbs more pointed and its musical score more irresistible than ever. Thank heavens for the New York Gilbert and Sullivan Players, which annually presents three productions at Symphony Space, aggressively waving a banner that announces, "Hear it the way they wrote it." The group has just lavished its attention on the richest operetta in the canon—*The Yeomen of the Guard*—and the performance, traditional in spirit but without a suggestion of stale routine, was a joy from start to finish.

The NYGASP productions are always staged and conducted by Albert Bergeret, whose thorough understanding of these works is exceeded only by his boundless enthusiasm. Could Bergeret be in direct communication with the source? That might explain why his company manages to produce G.&S. shows that consistently look and sound so fresh, spontaneous, and vital. Whatever the secret ingredients may be, this *Yeomen of the Guard* was blessed with them in quantity and in perfectly administered proportions.



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FANTASY LIFE

“...As the Sylphide, Podcasy had a seductive and witchy quality. As Titania, Kistler showed her ardent pleasure in sheer motion...”

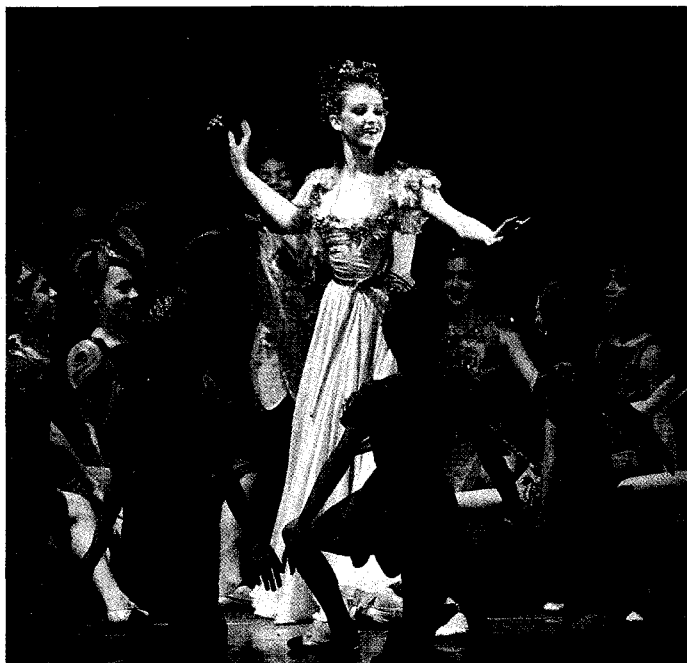
THE WORLD OF ROMANTIC BALLET IS filled with gauzy sprites, ladies lighter than air, clad in clouds of tulle. Yet, as we see from the two best-known dances of the mid-nineteenth century, *Giselle* and *La Sylphide*, these figures are not merely icons of rarefied womanhood but a palpable danger that can lead man to his destruction. August Bournonville's Sylphide is, in the words of the Danish writer Erik Aschengreen, a “beautiful danger,” and the ballerina who dances her should possess, in addition to gossamer lyricism, a subtly seductive, witchy quality. The Pennsylvania Ballet's new mounting of the Bournonville work, which I saw at its first showings in Philadelphia back in March and recently at the Brooklyn Academy of Music, is blessed with such a ballerina in Melissa Podcasy.

Staged by the Royal Danish Ballet alumnus Peter Martins (assisted by his compatriot Solveig Østergaard), the production is faithful to the Danish version in both danced and mime passages, the latter performed with the same thoughtful motivation and buoyant rhythm so admired in the Copenhagen company. But it is Podcasy who illuminates the piece. Where the male principals—Marin Boieru as James, Jeffrey Gribler as Gurn—execute their wickedly difficult variations in the forceful Russian manner prevalent in this country, Podcasy manages the fleecier Bournonville style. She hasn't quite mastered what should be imperceptible descents from pointe, but her jump has an indefatigable soft spring, her back and arms just the right blossom-blowing-in-the-wind quality.

Most important, she's captured the volatile character of the Sylph. Like her celebrated predecessors, she is charming in her glances, irresponsible in her behavior, wistful when denied her wishes, yet able to shift mercurially into irresistible gaiety. She lures James out into the world of wild dreams, away from the safe hearth of one of the sweetest Effies I've

ever seen (Sari Braff), but it's clear the moment this Sylphide's wings brush James's sleeve that the little fiancée doesn't stand a chance.

HEADING UP THE CAST OF FANTASY CREATURES in George Balanchine's *A Midsummer Night's Dream*—passionately danced by the New York City Ballet in its current season at the New York State



Childlike fairy queen: New York City Ballet's Darci Kistler.

Theater—were Darci Kistler and Gen Horiuchi as Titania and Oberon. Although Balanchine is careful to distinguish his spirit-lovers from his human couples (the fairy queen and king never touch, their relationship is incorporeal), his Titania is still a reflection of his ideas about sensual femininity. Traditionally, she has been played—by ballerinas as unlike as Suzanne Farrell and Kay Mazzo—with a very womanly perfume. The young Kistler, who is thrilling because of her ardent pleasure in sheer motion, wisely made no attempt to be alluring. The great things in her portrayal were her childlike glee at finding herself enamored of Bottom (an undeniably darling ass, fit for commemoration by Steiff or Gund) and her profound deployment of her body in the adagio work, where exquisitely shaped arabesques and

attitudes were sent out from a place deep in her spine, like signals beamed to outer space.

The use of Horiuchi, a tiny virtuoso of Japanese descent, was a triumph of casting. All too frequently, dancers of his size and prowess are doomed to be specialty acts, and deteriorate into grotesques. Here he is both normal and regal. Despite his stature, perhaps partly because of it, he renders his mime gestures and his danced steps larger than life. He can jump sky-high, spin infinitely, and cover the wide stage in a few bounds, while his orders to the errant Puck are commands no one would dare deny. One misses the divine airiness Helgi Tomasson brought to the role—Horiuchi attacks the choreography Bolshoi- or kamikaze-style—but his blazing ferocity recalls that of an earlier interpreter, Edward Villella, for whom the part was designed.

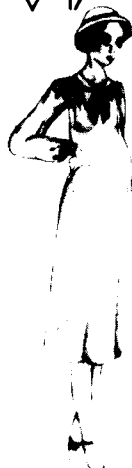
PRESENTLY AT THE METROPOLITAN Opera House, American Ballet Theatre has introduced another recent acquisition from its new Artistic Associate—Kenneth MacMillan's *Anastasia*. The 35-minute piece is the third

act of an evening-length work, to music by Bohuslav Martinu, that was given here in 1970 by the Royal Ballet. Its heroine is Anna Anderson, who either was or thought she was the grand duchess Anastasia, murdered with her parents and siblings in the Russian Revolution, or perhaps only left for dead. This final act is a kind of expressionist meditation in which Anna, now in a mental institution, envisions the assassination of the imperial family, Anastasia's rescue by peasants, by one of whom she has a child, her loss of the infant and its father, and—not least in this litany of sorrows—the callous probings of medical types and surviving aristocrats.

There are two very simple and insurmountable problems here. One is that the subject is not really capable of being expressed in dancing. The choreogra-

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pher can get some fine lurid images—like the schoolboy czarevitch cuddling with his daddy and then being gunned down—but he can't do much in the way of motivation or character development. If you don't know your history, for example, you're going to have a hard time figuring out why Anastasia's so upset with that monk the program calls Rasputin. Perhaps MacMillan realized this; as if to compensate for the gaps or conceal them, he has exaggerated the imagery until it borders on the ludicrous, as in the epiphany, where Anna's hospital bed makes its invisibly motored journey across the stage, inviting absurd associations with Prince Désiré's voyage to the Sleeping Beauty or the little *Nutcracker* heroine's transportation to the Land of the Sweets.

Problem two is that MacMillan has no expressive dance vocabulary. For Anna's soliloquy, he borrows a little from Tudor and much from Graham, but in the end, the poor woman appears to be nothing more than a mass of flailing limbs with a pain in the gut. In the thankless title role, Cynthia Gregory does her best to make silk purses. She looks handsomely pathetic with her shorn, matted hair, and she acts up a storm, sympathetically assisted by Clark Tippet as the fellow who offers her life and love, albeit on reduced terms. The corps de ballet, however, should sue for underemployment: MacMillan uses them merely as picturesquely dressed mannequins.

The program on which I saw *Anastasia* opened with Balanchine's *Donizetti Variations*, as if to get the evening's complement of steps out of the way before the melodrama started. *Donizetti* is the choreographer's Bournonville piece—buoyant and blithe, and literally packed with steps. ABT, whose Balanchine renditions have gone from travesty to considerable respectability in the last dozen years, brought this one off with élan, delivering the intricate phrases with clarity and ebullience, while creating a properly sweet and sunny mood. If there is a flaw in the production, it is that the dancers are too correctly placed, both in the careful alignment of their bodies and in group maneuvers that should have a sense of breathless rush and then stop on a dime.

The juxtaposition of the MacMillan and Balanchine works constituted a small irony, for it was Balanchine who had firsthand experience of the events of 1917. As a student at the Maryinsky in that era, he went from being given chocolates by the czar after a stage appearance to scrounging for firewood and stealing scraps of food, ducking the crossfire in the city's beleaguered streets. Perhaps one had to have *not* been in revolutionary St. Petersburg to conceive of it as a compelling—indeed, even a romantic—subject for a ballet.

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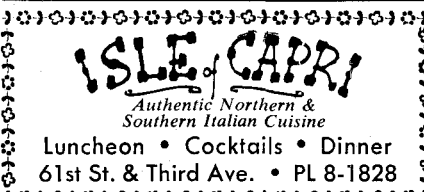


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Art/Kay Larson

CHAGALL BEFORE THE FALL

"...This exhibition will probably be the closest encounter anyone under 50 will have with the artist's forceful early work..."

WHEN Marc Chagall died, on March 28, at the age of 97, he was already six or seven decades past his most adventurous work. Anyone with an opinion had formed it long ago: Chagall was either the supreme master of the plucked heart-strings or a sugarcoated fabulist fiddling about love while the world burned. Some of us were grateful never to have to think of him at all. His decline was long, and the results were ubiquitous—any bureaucrat with a commission to offer could give it to Chagall without the slightest fear of his producing something challenging. His helium-filled lovers were soporific reminders of the first raptures of teen romance. The more anyone saw of Chagall, the less it was necessary to look at him.

"Marc Chagall," the exhibition at the Philadelphia Museum of Art, may not turn those opinions upside down, but it will probably be the closest encounter anyone under the age of 50 will have with a different Chagall: the forceful young artist from Vitebsk who was a cultural commissar in the Russian Revolution and an heir to van Gogh and the Cubists. The early Chagall earned his accolades. An icon of peace such as the Museum of Modern Art's *I and the Village*, familiar to every schoolchild, is an extraordinary object to have been painted in 1911, four years after Picasso's *Les Femmes d'Alger*. The fact that one needs to crack open a closed mind in order to see it again is not a fault of the painting. The lever is provided by Susan Compton, a specialist in modern Russian art history, who organized the show for the Royal Academy of Arts in London, where it appeared earlier this spring. In the catalogue, Compton reminds us that Chagall was born into a family of Orthodox Jews whose Hasidic mysticism was founded "on charity, on mutual aid, on good works and was addressed to everyone . . . , even to animals."

I and the Village is life seen through soap bubbles: the houses right side up and upside down; the peasant woman strolling topsy-turvy on the edge of a bubble; the shoe-eyed cow sending a benign and knowing glance toward the green-faced figure with glowing white eyes and lips, who is probably an impersonation of agriculture, since he holds a pollen-bedazzled tree of life in his fin-

gers. The picture is a quiet homage to growing things, to peacefulness, and to life's benedictions.

Chagall painted *I and the Village* the year after he arrived in Paris. His ties to Cubism, particularly to Robert Delaunay's version with its rainbow arcs and rays, are well known. But Compton takes us back to Chagall's Russian roots, giving a different cast to the stories about his experiments with modernism. Every one of the themes he pursued to such exhaustion originated in Russia, with its clash of cultures. Among the most important influences on Chagall were his Hasidic childhood in a provincial town that was also thoroughly peasant-Russian, and his art training in St. Petersburg by Russian artist-intellectuals knowledgeable about developments in Paris. His four-year sojourn in Paris, from 1910 to 1914, which left him exposed to one of the least sentimental schools of artistic thought in the twentieth century and which brought his work aglow with ideas for the first time, now seems like a brief if educational interlude. The cultural upheavals continued with a vehemence after 1914, when he returned to Russia and was trapped there by the outbreak of war.

In the Russia of the revolution, modern ideas and ancient Russianisms struck sparks off each other. Chagall was as divided as any of his countrymen: He had studied "foreign" ideas but retained those that would illuminate his Russian-Jewishness. *I and the Village* is ecstatic Cubism in the service of a man's adoration for his homeland. The homeland came first; then Chagall constructed what he called the "architecture" to support it.

When he left Russia for good in 1922, driven out by the messianic zeal of his rivals, the abstract painters Malevich and Lissitzky, Chagall kept the Russianisms and dropped the Cubism. Nearly everything he made afterward was a parody of



Ghostly echo: Chagall's *The Tree of Life*.

earlier ideas. *The Tree of Life*, for instance, is a ghostly echo of *I and the Village*. Painted in 1948, four years after the death of his wife, it restates his chief symbols: the glowing tree, the bridal gown like a comet's tail, the green-faced artist pursuing his dream, his muse and bride, who has slipped out of the picture on the artist's easel and has risen into the air on a trail of smoke, as wraithlike as a memory. For all its color, it's a depressing picture, a description of not just the wife who abandoned him through death but the artist abandoned by the formal ideas that had powered him. Feeling and form no longer cohabit. The symbolism has become rote; the feelings are not closely observed; even the paint is thin and tacky beneath the stained-glass brilliance. You can gauge the picture's failure in the fact that most people will think of it as cheerful, when the artist meant it as a portrait of remorse. Once Chagall dismantled his architecture, he left his sentiments hanging in midair—twisting in the wind.

So what happened in Russia before

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1922? The exhibition provides an answer, the first one I've seen that forces a revision of one's image of Chagall. Some of the strongest early pictures, which were present in the London show, have not made it to Philadelphia, but enough are left to suggest the risks the young artist took. Even the simple pictures could be daringly successful: *The Praying Jew (Rabbi of Vitebsk)* of 1914 is a marvelously succinct portrait, held together by a black-and-white prayer shawl that wraps around the rabbi's head like a horseshoe magnet, bending space and setting him afloat as he meditates.

Chagall went to Paris to learn his trade; he came back in time to find a receptive audience for this East-West synthesis. Left aghast at first by the revolution, he quickly sensed its possibilities. Though he had never been interested in abrasive Russian Futurism, or in geometric abstraction, he was ready to be part of a Jewish-modernist renewal. He was appointed commissar of art for Vitebsk in 1918.

The honeymoon was short-lived. Compton notes in the catalogue that Chagall himself invited Lissitzky to teach in Vitebsk; Lissitzky brought Malevich, a tougher, more ruthless thinker, and a charismatic organizer for Suprematism. Chagall was edged out. New information suggests that Chagall's stewardship was branded right-wing and bourgeois. Though Chagall later disavowed any interest in abstract art or in the Russian avant-garde, he was in fact deeply immersed at the time. He moved to Moscow in 1920 to escape Malevich. While there, he decorated the Jewish state theater and contributed to a shipment of Russian art to Berlin. Malevich's maledictions pursued him, however; after the Berlin exhibition in 1922, Chagall left Russia for good.

One can now see new meanings in Chagall's famous 1934 remark, "The title 'A Russian painter' means more to me than any international fame.... In my pictures there is not one centimetre free from nostalgia for my native land." Once out of Russia, he noisily cut himself off from "anti-humanist" art movements, a position that helped endear him to abstraction's enemies, but that now seems more like sour grapes. (Some of his quotations on the subject are scattered over the walls of the Philadelphia Museum.) When he disavowed Cubism, he also cut himself off from the sources of his "architecture." If he had not lost out to Malevich, he might have gone on with his buoyant East-West storytelling. But when he fled Russia for a life as the world's darling, he left both his enraptured homeland and his means of describing it. He went on painting for 60 years, but there wasn't much left. (26th Street and Benjamin Franklin Parkway; through July 7.)

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ON THE AVENUE

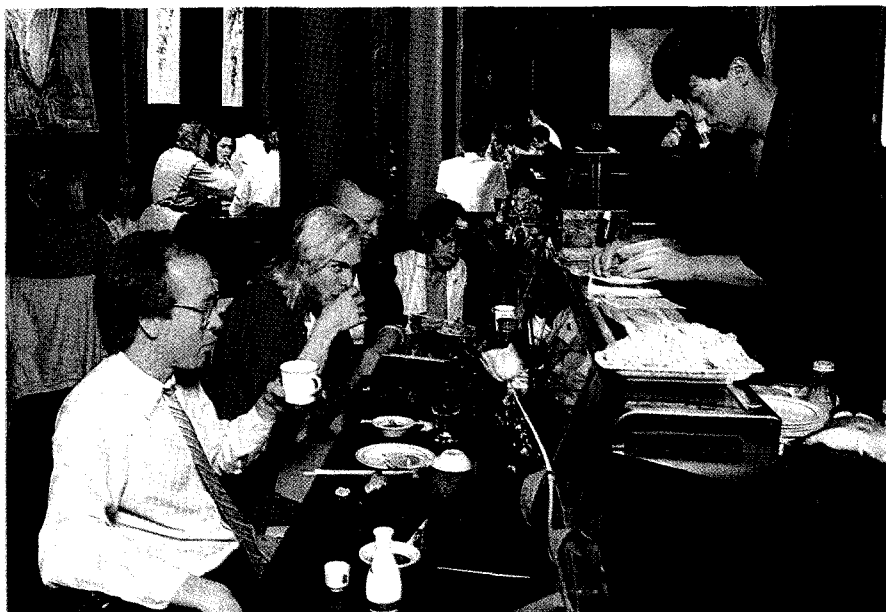
"...At Avenue A, chef Masa wraps crab and lumpfish caviar in ribbons of cucumber to create the fanciful 'bonsai tree'..."

AVENUE A, BETWEEN HOUSTON AND EAST 14th Streets, has been transformed from a ramshackle neighborhood to a new SoHo, minus the lofts. There are now galleries, boutiques, and restaurants, lots of restaurants. I've eaten in every small restaurant and café along this lively, colorful avenue and have chosen the best three among the relatively new ones; everyone knows about the old established Ukrainian restaurants, such as Leshko's, whose cabbage soup and pot roast are legendary.

Kumiko Kurimoto runs the latest Japanese addition to the New York scene, called (oddly enough) Avenue A (103 Avenue A, near 6th Street, 982-8109). The restaurant's windows have a view of stately Tompkins Square, but the interior looks more like a discotheque than a dining space: black walls, two dining levels lighted by spotlights and neon masks. A mirror edged in neon faces the sushi bar, where chef Masa practices his art.

Among the appetizers, I especially enjoy the conch tsubo-yaki \$4.50, a large conch shell filled with conch, mushrooms, bamboo shoots, and thin-sliced carrots swimming in a delicate fish stock. Yaki-shimegi (\$2.75) is a superb dish of oyster mushrooms sautéed in butter and sprinkled with bonito flakes. Age-tofu (\$1.95) has a secret touch, which I figure out: The lightly fried bean curd is flavored with a soy-based sauce smoothed with sake. Chef Masa wraps crab and red lumpfish caviar in transparent ribbons of cucumber to create the fanciful "bonsai tree" (\$3.50); ponzu sauce—a mixture of lemon juice, orange juice, tamari, and a world of exotic spices—is served on the side. "Tiger eye" (\$5) is a delicious configuration of salmon, spinach, and seaweed wrapped in squid—it fixates you with its stare.

The entrées include several different kinds of artfully presented tempuras (\$7.25 each) and a slew of teriyakis—the salmon teriyaki (\$7.50) is exceptional, broiled to perfection. The beef teriyaki (\$7.95), thin slices of beef rolled around tender scallions, comes with a Japanese potato salad (I know, it's hard to believe). The seafood nabe (\$7.50), a Japanese bouillabaisse, is a divine one-dish meal, stocked with udon noodles, shrimp, mussels, and clams. The sushi is prepared with either white or brown rice. Among



Disco sushi: Avenue A's black walls and neon lights set the stage for dining.

the many choices, one of the best is amae-bi, live shrimp imported from Japan (\$2.90 for two pieces). There is a full bar, with hot and cold sake (\$2.50).

Avenue A is open daily 6 P.M. to 1 A.M. The sushi bar is also open Thursday through Saturday till 4 a.m. A.E.

Food—Very good
Service—Excellent
Ambience—Disco

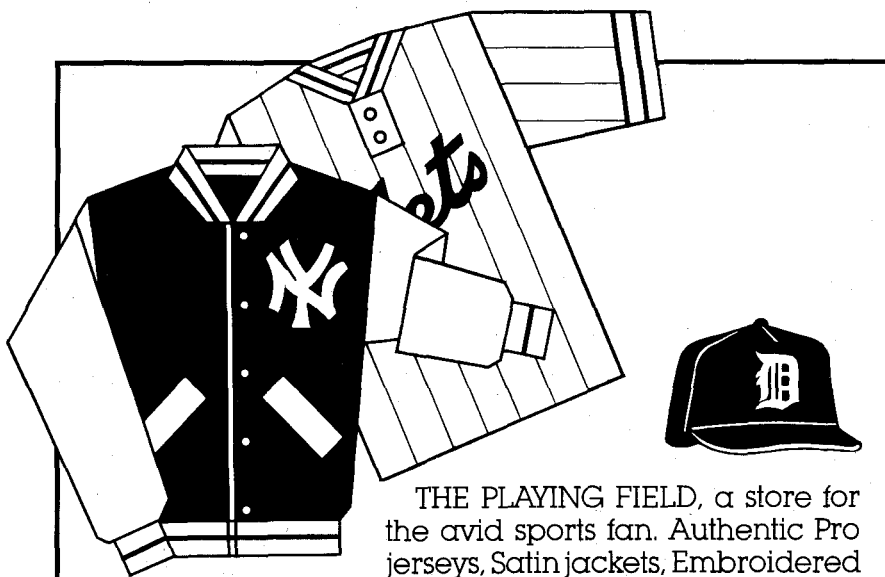
NOW CONTINUE UP THE AVENUE AND DISCOVER the **Pharmacy** (141 Avenue A, at 9th Street, 260-4798), the brainchild of Linda Heidinger, a former nun of the Holy Cross who decided to open this restaurant. Both the décor and the cuisine (practiced by the young Italian chef Alex Mazzocca) are wholesome and simple. Large windows overlook Tompkins Square, a bright-yellow tire hangs next to the blackboard where the specials of the day are written, cast-iron columns are painted a light salmon, and there are crayons for doodling on the paper-covered tables. The chef describes the food as "good, honest American food... not pretentious and not nouvelle cuisine."

On a windy night, the Pharmacy is filled with young people, a few elderly couples, and some yuppies. My companion, inspired by his creamy zucchini soup perfumed with nutmeg (all soups \$1.75 a

cup, \$2.75 a bowl), draws my portrait. Meanwhile, I devour my lentil soup, the special this evening. The strong chicken broth is thick with lentils, pork, and celery. On another evening, I find black-bean soup on the menu—a meal in itself, with whole beans and pork floating in a thick purée spiced with cumin and chili. The appetizers are simple and good—broiled chicken livers and water chestnuts wrapped in bacon (\$2.95), or a large bowl of mussels (\$3.50) cooked with white wine, shallots, basil, garlic, and crushed pepper... a sauce so good you'll mop up every drop with bread.

I go on to fish and chips (\$6.25)—the crispy pieces of scrod remind me of a weekend long ago when I was broke in London. The house salad served alongside doesn't have a single leaf of iceberg—instead, I find a mixture of romaine, Boston lettuce, escarole, and bean sprouts in an excellent house vinaigrette. The deboned chicken breast (\$6.95) is broiled with scallions, ginger, and artichoke hearts in a mustard-and-wine sauce. There are four special entrées every night. The two pasta specials are rather ordinary, but the tempura (\$6.95) is not—a gargantuan heap of perfectly cooked vegetables and tender, greaseless chicken.

Desserts are rich and very American:

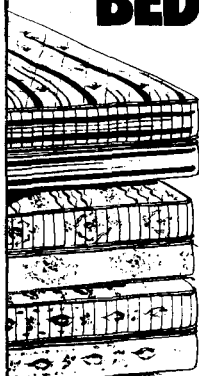


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the familiar chocolate cake, mud cake, carrot cake, and strawberry-rhubarb pie (\$2.75 a slice). The blaring music is bearable. The same goes for the house wine (\$1.50 a glass).

The Pharmacy is open Monday through Thursday and Sunday noon to 2 A.M., Fridays and Saturdays till 4 A.M. No credit cards.

Food—Very good

Service—Amiable

Ambience—Funky

Spghetteria (126 EAST 7TH STREET, 475-8180) is off the beaten track when it comes to restaurants on Avenue A. Its crew is multinational (from the Czech chef to the Irish-Greek owner, with Latins in between) and passionate about its cuisine. (The entire staff recently took a trip to Italy for "research.") The tiny restaurant doubles as a gallery, and there's a garden in the back for summer dining.

I visit with my whole family, Italian-style—boyfriends, cousins, et al. We start with crostini (\$2.50)—peppery chopped chicken livers with celery and carrots smeared on toasted Italian bread—while sipping the house wine (\$2 a glass), which needed a lot of airing. There's an excellent cauliflower-leek soup tinged with basil, and one made of apples and squash, only slightly too sweet (\$2.75 each). Garlicky mussels (\$4.25) are steamed with tomatoes and herbs, and there's steamed broccoli (\$2) with a light lemon sauce.

Now for the pasta, which may very well be the reason for the variety of diners—punk ladies in dark glasses, librarians from uptown, lawyers and gallery owners. Everyone loves pasta. Tonight, the specials are delicious lasagna verde (\$7.50)—layered with artichokes, veal, and cheese—and risi e bisi (I love this musical name), a Venetian risotto with melted Parmesan, prosciutto, and peas, spiced with pepper (\$6.95). Regular pasta dishes include spaghetti bolognese (\$3.95) with a rich meat sauce and spaghetti con le vongole (\$3.95), the noodles swimming in a full-bodied white clam sauce.

If you're not the pasta type, there's a hefty broiled pork chop (\$6.95) sprinkled with fennel seeds. Or try the beef pizzaiola (\$5.95), thin slices of beef sautéed in garlic and oregano and served with new potatoes and tiny zucchini.

Desserts are made on the premises and are uneven: The tart lemon mousse (\$2.95) is perfect, but avoid the insipid pear-and-almond tart (\$2.95). To my dismay, there's no espresso, but our gentle waitress smiles so apologetically that I end the evening on a happy note anyway.

Spghetteria is open daily 5 P.M. to midnight. No credit cards.

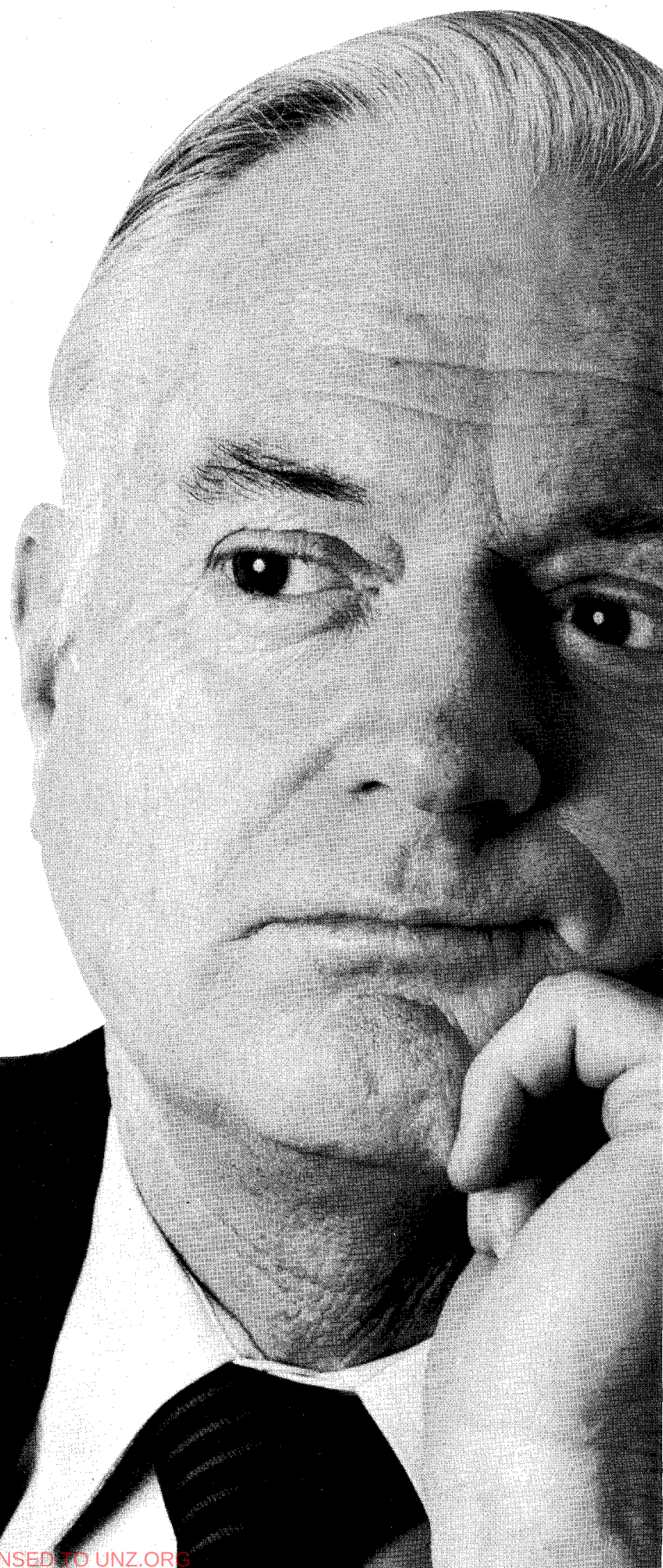
Food—Very good

Service—Friendly

Ambience—Italian trattoria

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MASTERS OF THE GAME

"...*Dangerous Moves* makes intellectual arrogance—in the form of a championship chess match—highly entertaining..."



Mates: Liv Ullmann and Alexander Arbatt in Richard Dembo's film.

I UNDERSTAND NOTHING ABOUT CHESS (I'd rather soak up my time with baseball statistics), but I still enjoyed *Dangerous Moves*, the Oscar-winning Swiss film about a world-championship match. Intellectual arrogance can be highly entertaining, and in chess players, arrogance is found in its purest (and perhaps most infantile) form. The participants in the match, which is set in Geneva, are two haughty and combative Russian geniuses—Pavius Fromm (Alexander Arbatt), a flamboyantly nasty young man who has defected to the West, and Akiva Liebskind (Michel Piccoli), a Soviet Jewish patriot and longtime champion who is ill and nearing the end of his career. Youth against age, daring against maturity, dissidence against loyalty—no one could accuse the French writer-director, Richard Dembo, of failing to sharpen the conflict.

Each man's entourage is composed of jealous and competitive chess players—the lesser masters—some of whom are spies and even double agents. Intrigues abound: The Soviet Union will do anything to ensure the victory of its loyal citizen and the defeat of the defector Fromm. A vast political apparatus, operating from some distance away, constantly manipulates, lies, interferes. As for the games themselves, those who can follow

the moves will doubtless revel in the complex arcana of "English" openings, "devilishly clever" defenses, sudden reversals, and so on. What held my interest, however, were the peacocklike turns of personal style and egotism. Wearing a neat little beard, Michel Piccoli pushes beyond his usual sinister courtliness. Indeed in certain shots, Piccoli bears an astounding resemblance to the late Sir Ralph Richardson, and the performance has something of Richardson's reserve and sublimated grandeur. Saving his words and energy for when they really count, Liebskind has built, and now struggles to preserve, a life that many intellectuals would kill for—a daily routine of orderliness and comfort that provides a hundred way stations for the mind's exercise and retreat. Quiet as a mouse, Leslie Caron gives the definitive grand-master's-wife performance—she's so devoted to her husband that she hardly exists in her own right.

In Liebskind, intellectual power takes the outer form of refinement; in Fromm, it takes the form of physical violence. When we first meet him, he's naked to the waist and abusing a punching bag. Alexander Arbatt, himself a Soviet defector, is brutally handsome, with long blond hair, "Slavic" cheekbones, and a contemptuous cut to his lips. Except for

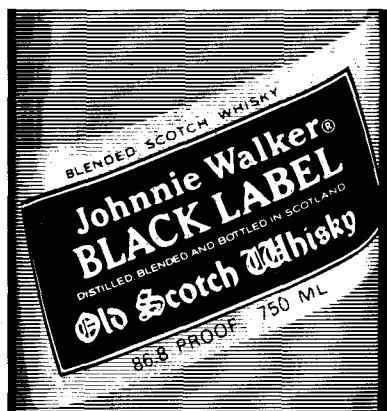
a brief scene with Liv Ullmann, he doesn't appear with a woman, but his performance is overtly sexual nonetheless. At the first game, he saunters in late with a black cat in his arms—a wonderfully insolent touch—and he's always moving, hitting, swinging. Arbatt, who was trained at the Moscow Art Theater, has learned a broader, more openly expressive tradition of acting than we are accustomed to, and there were times I almost laughed at his scowling face and sudden dashes across a room. But he's marvelous to look at—a prancing stallion.

Richard Dembo, who is making his feature-film debut with *Dangerous Moves*, did something shrewd—he turned Fromm, the defector who would normally appeal to us because of his politics, into the less sympathetic character. Fromm, who employs spies, is so unscrupulous in exploiting Liebskind's weaknesses that we begin to wonder if his defection to the West wasn't caused by sheer opportunism and greed. But what about Liebskind? Is he aware of what his subordinates are doing? The picture turns evasive. One of Liebskind's men, hoping to spook Fromm, convinces Soviet officials to release Fromm's wife from a psychiatric hospital in Russia and dump her in Geneva. The reunion between the Fromms is murkily written and poorly played (Liv Ullmann's expression of fixed anguish has become laughable), and we never even understand if the frail, preoccupied Liebskind knows what peculiar tricks have been played in his behalf. The movie ends as a celebration of two men whose desire to compete transcends politics—they play chess on Liebskind's deathbed. But by that time, it's too late for such an affirmation. By the movie's own testimony, their sporting honor has vanished.

WHAT'S FASCINATING ABOUT *Code of Silence*, the much praised Chuck Norris police thriller (I agree with the praise), is the way it both imitates and criticizes Clint Eastwood's "Dirty Harry" series. Having done well for years in the tenderloin district as a B-movie karate-chop killer, Norris, who utters perhaps three syllables in an entire movie, here takes on Eastwood's patented role of ravaged urban avenger—the cop of "unorthodox"

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methods and unlimited daring who stands alone in the police force. There's one major difference though, and it's a big one. *Code of Silence* doesn't go in for the dreary liberal-baiting of the Dirty Harry films. The enemy, this time, is not the Supreme Court rulings protecting the right of suspects, or even the police-department politicians, who lose all initiative in a haze of bureaucratic regulation. The enemy is a boozing, lazy, cynical cop who accidentally kills a teenage boy and then places a gun in the kid's hand to make it look like self-defense.

The rest of the department, practicing "the code of silence," lines up behind the killer, but Norris, from long experience of this screwup, suspects the truth. He wants him removed from the force—a corrupt, incompetent officer not only threatens innocent people, he makes it harder and more dangerous for everyone else to do his job. This may seem like an unexceptional piece of wisdom, but in a genre that recently has betrayed proto-fascist longings, it's almost a revelation. Two cheers for Chuck Norris, who has been spending his time in recent movies fighting "the gooks." He might be appalled to hear himself now described as a pragmatic liberal, but he's tough enough to stand anything.

The half-intelligent script, by Michael Butler, Dennis Shryack, and Mike Gray, is still another story of a drug war—this time between Columbians and the Mafia in Chicago. The story starts well and then suffers from being tailored for its all-too-limited star, but still, the writing has some witty touches and a feeling for super-colloquial dialogue, and the director, Andrew Davis, puts together action sequences that are unusually coherent and exciting. This movie makes perhaps the best use yet of the dirty, steel-gray, low-rent side of Chicago. The chases and fights run through alleys, bars, subways, and canals, and one sequence, in which some knife-wielding thugs pursue a girl and her protector through the business district, makes murder in the big city into an alarmingly matter-of-fact affair.

Chuck Norris isn't likely to adorn many cereal boxes. Bearded, with a broad, shapeless nose, Norris offers to the camera a puss that might well have frightened some of the less advanced cave dwellers. But Norris, who has no discernible personality, is exciting to watch—a remarkable athlete in his mid-forties, he swings his feet around like scythes. He's not quite human, and this, of course, is part of his appeal. We accept the nonsense about his taking on half the criminal population of Chicago because, in action, he does have powers beyond ordinary men. We don't want to know him better—what could he tell us about himself? We just want to watch him.

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FROM MAYOR TO MINOR

"...The numbers in *Mayor* can be rib- and ear-tickling, but the show misses the quality of Ed Koch. *Eden Court* simply misses. . ."

NOT BEING AS BOOKISH AS I MIGHT BE, I haven't read the burgomasterpiece *Mayor*, by Edward I. Koch, on which the musical *Mayor* is—apparently rather loosely—based. I gather that this classic among mayoral autobiographies has a certain edge, a pungency and pugnacity, to it, not much in evidence in the book by Warren Leight and music and lyrics by Charles Strouse. Yet scattered throughout the book and musical numbers of what is really more a revue than a musical is enough charm and entertainment to make us leave the Village Gate in a state of whimsical bemusement, which is not quite so good as roaring amusement, but all we can expect in a season when the musical muses are silent.

However, it is Clio, the muse of history, who is worst served by *Mayor*, which omits far too many of Koch's picaresque and picturesque scraps and scrapes. But there is a number of numbers, both spoken and musical, that are rib- and ear-tickling, and now and then even sidesplitting, notably a soliloquy about the splendors and miseries of parking in New York, which that graceful and intelligent performer Kathryn McAteer delivers deliciously. Almost as good is a scene in which Koch and Carol Bellamy (again Miss McAteer) are synchronously on the phone with their respective mothers and making complementarily uncomplimentary remarks about each other. Among the musical numbers, there are the hugely enjoyable "Ballad," a love song on a park bench in which the mysteries of New York City prove even more unplumbable than those of romantic passion; and a subway riders' lament entitled "The Last 'I Love New York' Song," which irreverently incorporates and repudiates splinters of most of the better-known rhapsodies to our city. Too bad that the show's last number should revert to this very sort of sentimentality and turn into a Big Apple-logia.

Yet by far the cleverest musical number is "I Want to Be the Mayor," in which the splendid Douglas Bernstein as Harrison Goldin does a terrific monody, or threnody, about always being Number Two. The rest of the material also has intermittent flashes of inspiration, and Leona Helmsley unfailingly brings out the worst—which is to say the best—in our authors. Would that they had shown



Supreme soporific: Ben Masters and Ellen Barkin in *Eden Court*.

as much spirited mischief where Cardinal O'Connor and Sue Simmons are concerned.

There is, within a severely confined space, an engagingly enough designed (by Randy Barcelo and Richard Winkler), choreographed (by Barbara Siman), and directed (by Jeffrey B. Moss) production, and the cast has, besides the outstanding Miss McAteer and Mr. Bernstein and the scarcely less ingratiating Nancy Giles, stalwart fellows in Keith Curran and tiny Ken Jennings. Ilene Kristen is serviceable, but Marion J. Caffey is lackluster. Most unfortunate of all, Lenny Wolpe is insipid as Koch, missing the quality, quiddity, oddity of the man. The right actor would have been Lee Wallace, who should have been spirited away from *Grind* by hook or by crook.

IN A SEASON THAT HAS YIELDED ENOUGH turkeys for a month of Thanksgiving Thursdays, *Eden Court* must be reckoned as one of the supergobblers. Even though I saw it on a day when I felt more than usually rested, I had to fight a running (and losing) battle with Morpheus throughout this supreme soporific that could easily put Seconal, Darvon, and the rest out of business. In fact, this con-

coction by Murphy Guyer is so silly, witless, and vulgar that the funniest thing about it is the author's name. *Eden Court* was co-produced by M-Square Entertainment, Inc. and the North Sea Group, manifestly a square bunch of producers totally at sea.

The play (I am using the term loosely) concerns a day and a night in the stagnating marriage of Bonnie and Shroeder Duncan, a young blue-collar couple of unspecified occupations living in a mobile home somewhere in the wilds of Pennsylvania. Shroeder is having a premature midlife crisis because it's his thirtieth birthday, and Bonnie is panicky because she feels she can't make the event festive enough and also suspects Shroeder (unjustly) of infidelity. Bonnie has a neighbor and confidante, Barb, a tough-talking, husbandless and loverless mother; Shroeder has a colleague and pal, Carl, whose only thoughts are about getting laid, whereas Shroeder entertains profounder notions such as emigrating to Australia and the fear of death. The principal elements of the play, in descending order of importance attached to them, are a mouse that keeps eluding all traps, a laboriously made birthday cake that ends up defenestrated and peed on, and

an act of adultery for which perfunctory is too impassioned a word.

Guyer's dialogue conquers new nadirs. There is, for example, a passage lasting somewhere between five and seven minutes that begins with Carl's asking Shroeder, "Did you ever feel scrambled eggs?" and continues with a disquisition on the desirability of palpating and caressing scrambled eggs, a pleasure apparently superior even to eating them, though just wherein the superiority lies is never explained in this shaggy-egg story. This is followed by a four-to-five-minute guessing game about which movie star puts toothpicks between his toes so as to get evenly tanned feet. To this we do get a concrete answer, although the epistemological gain is minimal. Guyer wrote *Eden Court* in 1980, and it was produced by both the People's Light and Theatre Company of Malvern, Pennsylvania, and the Actors Theatre of Louisville. We are informed that "he is currently revising his latest script, *The World of Mirth*." Small world, isn't it?

Under the circumstances, it is hard to comment on the work of the director, Barnet Kellman, except to conclude that it must be difficult to direct a play with an eleven-foot pole—for, surely, nobody in his right mind would have touched *Eden Court* with a ten-foot one. In the cast, Ellen Barkin, Ben Masters, and

Penny Marshall go down to defeat by the material with various degrees of dignity; as Carl, the amazing Guy Boyd could evidently stay afloat even in a sewer. David Gropman has designed a most convincing mobile home: May it move on promptly!

PROGRAM A OF THE ENSEMBLE STUDIO Theatre's festival of one-acters, **Marathon '85**, is a quadruple bill (two more will follow apace) of which two items are very good, one is pleasant but overlong, and one is abominable, which is a more than fair average. *Men Without Dates* is an astounding work for a woman, Jane Willis, to have written, for it deals with absolute authority with a most unlikely milieu and characters. We are in a seedy Lower East Side bar whose bartender is an arrogant pimp and where the only present drinkers are two firemen: Murph, about to enter a loveless shotgun marriage and quit his job for a safer and duller one; and Sal, an outlandish but funnily irascible womanizer, who once literally saved Murph's life and now wants to do it again figuratively. Not only are characters, dialogue, and action captured with rare sharpness, poignance, and humor, but also an entire social stratum and its *modus vivendi* are conjured up through what is said and seen. Shirley Kaplan has directed with precision, but

she has not elicited from the Murph of Kevin Bacon that extra bit of pathos the play needs. As Sal, however, John Turturro is nothing short of spectacular.

Life Under Water, by Richard Greenberg, is a comically disturbing view of life among the idly rich Long Island set and their hangers-on, two very different city girls who are house-and-child-sitting for a couple traveling in Europe. Rusticating or merely rusting, an older and a younger generation of bored and frustrated, over- or under-repressed people are sardonically and searingly evoked by means of a mere five characters, and Greenberg, like a champion fencer, hits—with the fewest, fastest, most economical strokes—right to the heart. And with what witty disenchantment, what heartbreaking humor! There is good acting from Alexa Kenin, Andrew McCarthy, Larry Bryggman, the ravishing Jill Eikenberry, and even from Amanda Plummer, if only she could be less full of herself. Don Scardino's staging is neat.

The Frog Prince, David Mamet's retelling of the fairy tale, is saucily droll at start and finish, but overlong in the middle. Kristin Griffith, as the milkmaid, is better and lovelier than ever. *Mariens Kammer*, Roger Hedden's chamber version of *Woyzeck*, however, with puling music by David Rickets, insults Büchner, Berg, and human intelligence. ■

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BY LEONORE FLEISCHER

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HERE IS A SALE ON RESTORING AND/OR refinishing old or antique furniture. Some examples of work: single-door Victorian armoire restored from two coats of paint to its original light mahogany finish, was \$850, now \$600; Art Deco glazed kitchen cupboard refinished with painted interior and exterior pickled in white, was \$400, now \$325; pillar-and-claw dining table with three leaves, restored to natural red mahogany, was \$750, now \$600. Also, fantasy finishes, including *faux marbre*, granite, and ivory, now 20-40 percent off; reupholstering, now 10-25 percent off; selected fabrics, now 10 percent off. Estimates in Manhattan, were \$40, now free; elsewhere, were \$50, now \$25 (fee is deducted from job cost). Estimates Thursdays only; call for appointment. Fifty percent deposit necessary upon pickup. Checks accepted as deposit only; cash or certified check for balance. Pickup and delivery additional. *Quality Restorers* (665-5111); Tues.-Fri. 10 a.m.-4:30 p.m. and Sat. till 3:30 p.m.; through 6/30.

HEARTH AND HOME

FOR ONE MONTH ONLY, THE WELLES FIREPLACE Company is reducing its fireplace-inspection fee, in Manhattan and Brooklyn, from \$50 to \$10. Safety and compliance with the New York City Building Code are evaluated. The fee includes an estimate on repairs at no obligation. Call for an appointment. *Welles Fireplace Co.* (777-5440); Mon.-Fri. 9 a.m.-4 p.m.; 6/3-28 only.

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DO NOT PHONE. Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.

across the bay, and casinos, tennis courts, restaurants, and an eighteen-hole golf course are within walking distance, at Mullet Bay. Direct flights available; airport is two miles away. A.E., M.C., V., checks accepted. *Vikii Erato, Point Petite & Point Pirouette, P.O. Box 484, Sint Maarten, Netherlands Antilles, W.I.* (011 599 5 4332 or 011 599 5 4207); or, in New York call for information 962-3944, Mon.-Fri. 9 a.m.-5 p.m. Sale rates through 12/15.

POTTERY

HANDMADE POTTERY, INCLUDING EARTH-ware, stoneware, and porcelain is being sold by this group of professional potters at this three-day sale. Prices range from mugs at \$2.50 and up to museum quality vases at \$150. Many pieces are one-of-a-kind and have been exhibited at craft fairs and in galleries. Checks accepted; no credit cards; all sales final. *Baldwin Studio Potters, 534 La Guardia Pl.* (475-9742); Mon., Sat., and Sun. 1-6 p.m.; 5/25-27 only.

THE BATH LUXURIOUS

HOME SPAS, WHIRLPOOL TUBS, PRE-BUILT sauna rooms, and sunlamps, as well as bathroom fixtures, such as sinks, toilets, and faucets, are on sale here at up to 50 percent off list. Merchandise includes both floor samples (sold as is) and brand-new stock. Among the brands available are American Standard, Jacuzzi, Kohler, Tylö Sauna, and Waterjet. For example: Waterjet Confidence whirlpool baths, were \$3,850, now \$1,925; Tylö pre-built sauna rooms, were \$2,800-\$3,625, now \$1,400-\$1,812.50; Watkins Hot Springs Personal Spas, were \$2,715, now \$2,295; Aqua Spas, were \$2,995, now \$2,650. Also, Steamist steam generators, now 30 percent off; decorative European faucets, 25-30 percent off. Sale is in the Manhattan showroom and the Yonkers warehouse; call for warehouse appointment. Checks accepted; no credit cards; all sales final. *Baths International, 89 Fifth Ave., near 16th St., tenth floor* (242-7158); Mon.-Fri. 9:30 a.m.-5:30 p.m. and Sat. 11 a.m.-4 p.m.; through 6/15.

TWO DESIGNERS

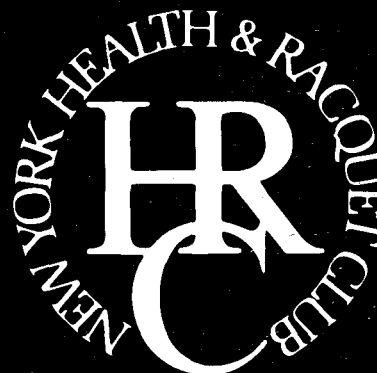
AT THIS WORKROOM SALE, ASSEMBLED BY two designers, find youthful styling for women in sizes 4-12. MLB designs feature snap-fastened ribbed-cotton-knit separates in black, white, acid green, or coral, including: sleeveless tank tops, retail \$38, here \$9; peplum-hemmed skirts,

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ART AND THE AUTOMOBILE

THIS GALLERY IS DEVOTED TO ART, ARTIFACTS, and books that pay homage to the automobile and is holding a sale. Some examples of posters and artworks: Ferrari factory posters, including 1985 GTO or 1984 Formula One racing cars, were \$20, now \$12; period posters, including framed 32-by-44-in. 1910 poster *12e salon de l'automobile et du cycle*, by De-Fonseca, was \$1,700, now \$1,400; original drawing by Larry Niklin of 1953 Ferrari 340 MM, was \$270, now \$210. Model cars, including: 9 1/2-in. metal Burago models of 1954 silver Mercedes-Benz 300 SL Gullwing, 1958 red Ferrari 250 Testarossa, and 1962 red Ferrari 250 GTO, were \$25 each, now \$19; Record of France limited edition 3-in. Porsche 935 racing cars, were \$80, now \$65. Also, hardcover books (on the Porsche, Mercedes-Benz, and BMW, for example), authentic hood ornaments, and automobile mascots, now 10 percent off; model-car kits, now 15 percent off. A.E., M.C., V., checks accepted; all sales final. *L'Art et L'Automobile Gallery, Ltd., 354 East 66th St. (772-1665); Mon.-Fri. 11 a.m.-7 p.m. and Sat. till 5 p.m.; through 6/15.*

EURO-CHIC

FOR MEN AND WOMEN (SIZES 38-42 AND 4-12, respectively) who like fashionable European clothing, this selection of sportswear and some dressy clothes includes samples and one-of-a-kind items at wholesale prices. Merchandise includes: men's leather or leather-trimmed-shearling-lined jackets from England, by Robert Maxwell, retail \$590-\$750, here \$285-\$375; men's and women's leather-trimmed wool jackets, retail \$200, here \$99; Luhta men's and women's coats and skiwear from Finland, including jackets, jumpsuits, and pants, retail \$60-\$120, here \$30-\$60. Myrtil d'Eloye women's dressy sweaters and knit dresses, pants, and skirts

from France, retail \$130-\$400, here \$65-\$200. Compagnia Delle Pelli men's and women's sportswear from Italy, includes: leather pants and skirts, retail \$150-\$450, here \$75-\$225; fabric pants, retail \$90-\$150, here \$45-\$75; leather jackets, retail \$400-\$550, here \$200-\$275; fabric jackets, retail \$210-\$250, here \$105-\$125. Coup de Coeur cotton playwear from France includes: unisex boxer shorts, retail \$15, here \$7.50; unisex pants-and-oversize-shirt outfits, retail \$55, here \$27.50. From Façonnable Paris, men's classic-style clothing: cotton long-sleeved shirts, retail \$60-\$80, here \$26-\$42; outerwear jackets, retail \$230-\$280, here \$115-\$140. Also on sale, a selection of sweatshirts, sport jackets, trousers, a few sweaters, socks, and much more. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Haas, Le Pack and Title, Ltd., 105 West 55th St., tenth floor, ring Penthouse 3 buzzer (307-0212); Mon.-Thurs. 10 a.m.-5 p.m.; 5/20-23 only.*

KEEP 'EM FLYING

ON SALE AT THE COCKPIT ARE LOTS OF flight jackets for men and women. (Most are slightly irregular, but some are perfect.) For example: one-of-a-kind sample jackets (men's size 40 only), were \$79 (nylon) to \$500 (sheepskin), now \$30-\$250; men's black or brown lambskin jackets with mouton collar, were \$199 (sizes 38-46) and \$225 (sizes 48 and 50), now \$150; women's tan shearling jackets, were \$480, now \$430; men's nylon bomber jackets, were \$59-\$69, now \$25-\$55, depending on condition; men's cotton-twill flight jackets, were \$49, now \$29; men's shearling bomber jackets, were \$369, now \$300; tan leather desert-riding coats, were \$225, now \$150 or less. M.C., V., checks accepted; all sales final. *The Cockpit, 627 Broadway, near Bleecker St., seventh floor (420-1600); Mon.-Wed. and Fri. and Sat. 10 a.m.-4:30 p.m. and Thurs. till 6 p.m.; 5/20-6/1 only.*

FOR WOMEN

THIS WHOLESALE OF COATS AND SUITS is clearing out spring merchandise in sizes 2-16 to make room for fall items. Stock includes: suits by Harvé Benard and others, retail \$200-\$295, here \$109-\$139; linen or gabardine Harvé Benard slacks and skirts, retail \$88, here \$39. Also, famous-maker raincoats, by Raincheetahs, Misty Harbor, and others, as well as the new fall line of melton-wool coats and gabardine suits, here 10-15 percent off wholesale. M.C., V., checks accepted; all sales final. *Better Made Coat and Suit Co., 270 West 38th St. (944-0748); Mon.-Fri. 10 a.m.-5 p.m. and Sat. till 4 p.m.; while stock lasts.*

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A Complete Entertainment Guide for the Week Beginning May 22.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—May 22-28: *Freckled Rice*; *Vacant Lot*; *The Roar From Within*. #2—Thru May 23: *Twenty Years Later*. Beg. May 24: *Kaddish*.
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2360. #1—Hitchcocktails. #2—May 22-25: *The Lady Vanishes* (1938); *The 39 Steps* (1935). May 26-28: *Vertigo*; *Marnie*. #3—*AGEE ROOM*—*Enormous Changes at the Last Minute*.
5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Return to Waterloo*. #2—*The Brother From Another Planet*.
6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Program unavailable.
7. **ART**—8th St. E. of University Pl. 473-7014. *Lost in America*.
8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. May 22: *Gentlemen Prefer Blondes*; *Some Like It Hot*. May 23: *The Little Foxes*; *Dodsworth*. May 24-25: *The Philadelphia Story*; *Bringing Up Baby*. May 26-27: *Stage Fright*; *The Wrong Man*. May 28: *Ecstasy*; *Algiers*.
9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Program unavailable.
11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. May 22-23: *Places in the Heart*; *Norma Rae*. May 24-25: *The Elephant Man*; *Eraserhead*. May 26-28: *Giant*.
12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Mask*. #2—*Grace Quigley*.
13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*What Have I Done to Deserve This?* #2—*My New Partner*. #3—*Where's Picone?* #4—*Stranger Than Paradise*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—Thru May 21: *Beverly Hills Cop*. Beg. May 22: *Witness*. #2—Thru May 21: *Stop Making Sense*. Opening May 22: *Rambo: First Blood Part II*. #3—*The Secret of the Sword*.
21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru May 27: *Gymkata*.
22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. Thru May 21: *Just One of the Guys*. Opening May 22: *Rambo: First Blood Part II*.

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo*.
24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *The Secret of the Sword*.
25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—Thru May 21: *Rustlers' Rhapsody*. Opening May 22: *Brewster's Millions*. #2—Thru May 23: *Gotcha!* Opening May 24: *A View to a Kill*. #3—*Desperately Seeking Susan*.

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—Thru May 23: *Girls Just Want to Have Fun*. Beg. May 24: *Certain Fury*. #2—*Marvin & Tige*.
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. Thru May 23: *Witness*. Opening May 24: *A View to a Kill*.
32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Moving Violations*. #2—*Police Academy 2: Their First Assignment*. #3—*Mask*. #4—*The Killing Fields*. #5—*Stick*. #6—*Ladyhawke*.
33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Gymkata*. #2—Thru May 21: *Rustlers' Rhapsody*. Opening May 22: *Brewster's Millions*.
34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Secret of the Sword*.
35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Night Train to Terror*.
36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—Thru May 21: *Berry Gordy's the Last Dragon*. Opening May 22: *Rambo: First Blood Part II*. #2—Thru May 21: *The Dungeonmaster*. Opening May 22: *Rambo: First Blood Part II*.
37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Witness*. **EMBASSY 3**—*Beverly Hills Cop*. **EMBASSY 4**—Friday the 13th Part V—*A New Beginning*.
38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—May 22-23: *Midnight Cowboy*; *Fortune and Men's Eyes*. May 24-25: *Mean Streets*; *Scarface* (1983). May 26: *The Magic Flute*; *La Traviata*. May 27-28: *The Deer Hunter*; *Apocalypse Now*. #2—Thru May 23: *The Breakfast Club*; *Sixteen Candles*.
39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Rappin'*. #2—*Code of Silence*.
40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *The Care Bears Movie*.
41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *The Secret of the Sword*.
43. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Desperately Seeking Susan*.
44. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru May 23: *Camila*. Beg. May 24: "Allied Victory Film Festival." May 24: *At Dawn It's Quiet Here*; *The North Star*. May 25: *A Wartime Romance*; *The Best Years of Our Lives*. May 26: *Shore*; *Stalag 17*. May 27: *The Battle of Russia*; *The Cranes Are Flying*. May 28: *Marshal Zhukov*; *Recollections of Pavlovsk*; *A Bridge Too Far*.

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Ladyhawke*.
46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *A Passage to India*.
47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Pumping Iron II: The Women*.
48. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru May 23: Theater closed. Beg. May 24: Program unavailable.
49. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Secret Places*.
50. **PARIS**—58th St. W. of Fifth Ave. 688-2013. Thru May 23: *A Private Function*. Opening May 24: *Dangerous Moves*.
51. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Gymkata*.
52. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Lost in America*. #2—*Code of Silence*.
53. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Lily in Love*. **CORONET**—*Silver City*.
54. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. 1918.
55. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. Thru May 23: *Miky & Nicky*. Opening May 24: *The Shooting Party*. **CINEMA II**—753-0774. *Movers and Shakers*.

61st Street and Above East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Grace Quigley*. #2—832-2720. Thru May 21: *Little Treasure*. Opening May 22: *Rambo: First Blood Part II*.
61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo*.
62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Gotcha!* #2—Thru May 23: *Rustlers' Rhapsody*. Opening May 24: *A View to a Kill*.
63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy*.
64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness*.
65. **UA EAST**—First Ave. at 85th St. 249-5100. *Desperately Seeking Susan*.
66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—Thru May 21: *The Dungeonmaster*. Opening May 22: *Brewster's Millions*. #2—Thru May 23: *Code of Silence*. Opening May 24: *A View to a Kill*.
67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Gymkata*.
68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—Thru May 21: *Police Academy 2: Their First Assignment*. Opening May 22: *Rambo: First Blood Part II*. #2—Thru May 21: *Berry Gordy's the Last Dragon*. Opening May 22: *Rambo: First Blood Part II*.

61st Street and Above
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Desperately Seeking Susan*.
81. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Amadeus*. #2—*Streetswise*. #3—*Jules and Jim*.
82. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—*MacArthur's Children*. #2—*The Purple Rose of Cairo*.
83. **REGENCY**—B'way nr. 67th St. 724-3700. "Broadway Musicals." Thru May 22: *Wonder Bar*; *Cabaret*. May 23-25: *Show Boat* (1936); *Roberta*. May 26-28: *Oklahoma!*; *Carousel*.
84. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—*George Stevens: A Filmmaker's Journey*. #2—*Goodbye New York*.
85. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—*Code of Silence*. #2—*Girls Just Want to Have Fun*. #3—*The Dungeonmaster*. #4—*Gymkata*.
86. **LOEWS 84TH STREET SIX**—On B'way. 877-3600. #1—*Lost in America*. #2—Thru May 21: *Rustlers' Rhapsody*. Opening May 22: *Brewster's Millions*. #3—*Grace Quigley*. #4—Thru May 23: *Gotcha!* Opening May 24: *A View to a Kill*. #5—Thru May 21: *Witness*. Opening May 22: *Rambo: First Blood Part II*. #6—*Desperately Seeking Susan*.
88. **THALIA**—95th St. W. of B'way. 222-3370. May 22: *Viridiana*; *Simon of the Desert*. May 23: *Funny Girl*; *Be Yourself!* May 24: *Nosferatu the Vampire*; *Even Dwarfs Started Small*; *Werner Herzog Eats His Shoe*. May 25: *Taxi Driver*; *Raging Bull*. May 26: *First Name: Carmen*; *Band of Outsiders*. May 27: *Wings*; *What Price Glory?* May 28: *It Should Happen to You*; *Born Yesterday*.
89. **METRO CINEMA**—B'way nr. 99th St. 222-1200. May 22: *Woman in the Dunes*; *In the Realm of the Senses*. May 23: *The Wages of Fear*; *Panique*. May 24—June 2: "Buster Keaton." May 24: *The Three Ages*; *Convict 13*; *The Butcher Boy*. May 25: *Sherlock, Jr.*; *One Week*; *The Paleface*; *The High Sign*. May 26: *The General*; *The Bell Boy*; *The Love Nest*. May 27: *The Navigator*; *Goodnight Nurse*; *Cops*. May 28: *Go West*; *The Boat*; *The Frozen North*.
90. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—*The Secret of the Sword*. #2—Thru May 21: *Code of Silence*; *The Terminator*. Opening May 22: *Brewster's Millions*. #3—*Gymkata*. #4—Thru May 21: *Berry Gordy's the Last Dragon*. Opening May 22: *Rambo: First Blood Part II*.

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: *To Fly*, and *Living Planet*. Daily, 10:30 a.m.-3:30, Wed., 4:30, Sat.-Sun., 4:40: adm. \$3; senior citizens and children \$1.50 (each film); double features: Fri. at 4:30, Fri.-Sat. at 6 & 7:30: adm. \$4.50; senior citizens and children \$3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. \$2.50; senior citizens \$1. May 22 at 7:30: *Stand-In* (1937) by Tay Garnett.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution \$3.50; members \$2.50. May 23 & 30 at 8: *Committed* (1984) by Sheila McLaughlin and Lynne Tillman. May 24 at 8: *Metropolamia and Paris Has Changed a Lot* by Leandro Katz. May 25 at 8: *Loren MacIver* (1957) by Maryette Charlton; filmmaker present; at 11: *Hard, Fast and Beautiful* (1951) by Ida Lupino. May 26 at 8: Films by Danny Lyon; filmmaker present.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. \$2; members \$1. May 28 at 8: "Films From Nicaragua."

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. \$2.50; students and senior citizens \$2; members free. May 22 at 1, 4:15 & 7:30: *La Fille du puisatier* (1940) by Marcel Pagnol.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. \$4; members \$3.50. May 25 at 8: *Mephisto* (West Germany, 1981) by Istvan Szabo.

LIMBO—647 E. 9th St. 475-5621. Adm. \$6. May 27-28 at 8: Shorts by 8 Swedish filmmakers.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. \$3; members \$2. May 23 at 8: Video

by Nan Hoover. May 25 at 8: Films by Mike Kuchar; filmmaker present.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Titus Theater 1: May 23 at 2:30 & 6: *Berlin, Die Sinfonie der Grossstadt* (Germany, 1927) by Walter Ruttmann, and *Rien que les Heures* (1926) by Alberto Cavalcanti. Continuing May 24: "Traditions," Part Two of "British Film." May 24 at 2:30: *Victim* (1961) by Basil Dearden; at 6: *The Trials of Oscar Wilde* (1960) by Ken Hughes. May 25 at 2: *The Loneliness of the Long Distance Runner* (1962) by Tony Richardson; at 5: *Darling...* (1965) by John Schlesinger. May 26 at 2: *Nothing but the Best* (1963) by Clive Donner; at 5: *I'm All Right Jack* (1959) by John Boulting. May 27 at 2: (See May 24 at 6); at 5: (See May 25 at 2); May 28 at 2:30: *Sapphire* (1959) by Basil Dearden; at 6: (See May 24 at 2:30). Titus Theater 2: May 23 at 3 & 6:30: *Herbicide Trials* (1984) by Neal Livingston. May 24 at 3 & 6:30: *Hotel Imperial* (1927) by Mauritz Stiller. May 25-26: "Jerome Kern Centenary." May 25 at 2:30 & May 26 at 5:30: *Joy of Living* (1938) by Tay Garnett; May 25 at 5:30 & May 26 at 2:30: *Swing Time* (1936) by George Stevens. May 27 at 2:30 & 5:30: *American Guerrilla in the Philippines* (1950) by Fritz Lang. May 28 at 3 & 6:30: "Norman McLaren at the National Film Board of Canada: A Gift to the Archive."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$4; members \$2.50; senior citizens \$2-\$2.50; under 16, \$2. May 22 at 7:30 & 9:15: *Man of Flowers* (Australia, 1983) by Paul Cox. May 23 at 8: *In Heaven There Is No Beer* (1984) and *Sprout Wings and Fly* (1983) by Les Blank; filmmaker present. May 24-25 at 7:30 & 9:45 & May 26 at 9: *Blood Simple* (1984) by Joel Coen; May 26 at 7: *Girl Shy* (1924), with Harold Lloyd, and *One Week* (1920), with Buster Keaton. May 27 at 7 & 9: *Metropolis* (Germany, 1926, Moroder version) by Fritz Lang. May 28 at 8: *Far From Poland* (1984) by Jill Godmilow; filmmaker present.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 28 at 12 noon: *Lawrence of Arabia* (1962) by David Lean, and *The Caliph Stork* (1930) by Lotte Reiniger. May 23 at 12 noon: "Varieties of the Jewish Experience": *Grandpa* (1977) by Stephen Forman, *Leaving Home: A Jewish Family in Transition* by Ilana Bar-Din, *Hundred and Two Mature: The Art of Harry Lieberman* (1980), and *Isaac Singer's Nightmare and Mrs. Pukpo's Beard* (1974); at 6: "Not for Profit Television."

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. \$3: "From Silent to Sound: The Early Cinema." May 23 at 7: *Blackmail* (Great Britain, 1929) by Alfred Hitchcock.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$5; members, senior citizens, and students \$4. Tue.-Sun. at 6, 8 & 10, Fri.-Sun. at 4. *Les Anées 80* (Belgium, 1983) and *I'm Hungry, I'm Cold* (France, 1984) by Chantal Akerman. Free: Fri.-Sun. at 2: *In Our Hands* (1983).

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. "German Expressionism: The Silent Era." May 25 at 2: *Faust* (1926) by F. W. Murnau.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. \$2; members \$1. "Between the Frames—Avant-Garde Animation." May 24 at 8 & May 26 at 2:30.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30-6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I-IV; Wed.-Sat., 11:15 a.m.-3:45, Sun., 12:15-4:45: Works by various artists (for programs, call museum). Performance with film: May 22-24 at 12 noon, 1:30 & 3: *What Is the Use?* (1984-85) by Sandy Moore. Film: May 28 at 2 & 6: *A Woman's Touch* (1983) by Warren Sonbert, *Luck in Loose Plaster* (1983-84) by Sandy Moore, and *Natural Selection* (1984) by Larry Gottheim; 3:30: *The Ballad of Sexual Dependency* (1982-85) by Nan Goldin.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—Thru May 21: *Code of Silence*. Beg. May 22: *Rambo*. #2—*Night Train to Terror*. #3—Thru May 21: *The Dungeonmaster*. Beg. May 22: *Brewster's Millions*. #4—Thru May 21: *Rappin'*.

102. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—*Code of Silence*. #2—*Night Train to Terror*.

103. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru May 23: *Desperately Seeking Susan*. Beg. May 24: *A View to a Kill*. #2—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Rambo*.

104. **DALE**—W. 231st St. at B'way. 884-5300. #1—*Berry Gordy's the Last Dragon*. #2—*Rustlers' Rhapsody*.

106. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*. #2—Thru May 21: *Code of Silence*. Beg. May 22: *Rambo*. #3—*Mask*. #4—Thru May 23: *Night Train to Terror*. Beg. May 24: *The Secret of the Sword*.

108. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—*Rustlers' Rhapsody*. #2—*The Dungeonmaster*.

111. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Gymkata*. #2—*Rappin'*. #3—*Marvin & Tige*. #4—Thru May 21: *Berry Gordy's the Last Dragon*. Beg. May 22: *Rambo*.

114. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Grace Quigley*. #2—*Police Academy 2*. #3—*The Dungeonmaster*. #4—*Gotcha!* #5—*Code of Silence*. #6—*Girls Just Want to Have Fun*. #7—Thru May 21: *Night Train to Terror*. Beg. May 22: *Brewster's Millions*. #8—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Rambo*. #9—*Gymkata*. #10—*Rappin'*.

Brooklyn

(Area Code 718)

200. **BAY RIDGE—FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru May 23: *The Dungeonmaster*. Beg. May 24: *A View to a Kill*. #2—*Gymkata*. #3—*The Secret of the Sword*. #4—*Night Train to Terror*. #5—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Brewster's Millions*.

201. **BAY RIDGE—LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*Code of Silence*. #2—Thru May 21: *Desperately Seeking Susan*. Beg. May 22: *Rambo*.

202. **BENSONHURST—BENSON**—86th St. at 20th Ave. 372-1617. #1—*Witness*. #2—*Code of Silence*.

203. **BENSONHURST—LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Gymkata*. #2—*Rustlers' Rhapsody*. #3—Thru May 21: *Mask*. Beg. May 22: *Brewster's Millions*.

204. **BENSONHURST—MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Rambo*. #2—Thru May 21: *Just One of the Guys*. Beg. May 22: *Rambo*. #3—*Night Train to Terror*. #4—*Grace Quigley*.

206. **BRIGHTON BEACH—OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Grace Quigley*. #2—*The Secret of the Sword*. #3—Thru May 21: *Night Train to Terror*. Beg. May 22: *Brewster's Millions*. #4—Thru May 21: *Gymkata*. Beg. May 22: *Rambo*. #5—*Code of Silence*. #6—Thru May 23: *Gotcha!* Beg. May 24: *A View to a Kill*.

207. **BROOKLYN HEIGHTS—CINEMA**—Henry St. at Orange. 596-7070. #1—*Lost in America*. #2—*Grace Quigley*.

208. **CANARSIE—TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—Thru May 23: *Code of Silence*. Beg. May 24: *A View to a Kill*. #2—*Gymkata*. #3—Thru May 21: *Night Train to Terror*. Beg. May 22: *Rambo*.

209. **COBBLE HILL—TWIN**—Court St. at Butler. 596-9113. #1—*The Secret of the Sword*. #2—*Desperately Seeking Susan*.

213. **FLATLANDS—LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*. #2—*Gotcha!*.

214. **FLATLANDS—RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Rappin'*. #2—Thru May 21: *Police Academy 2*. Beg. May 22: *Rambo*. #3—Thru May 21: *Berry Gordy's the Last Dragon*. Beg. May 22: *Rambo*. #4—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*.

216. **MIDWOOD—AVENUE U**—At E. 16th St. 336-1234. #1—Thru May 23: *Mask*. Beg. May 24: *Police Academy 2*. #2—Program unavailable.

217. **MIDWOOD—RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Desperately Seeking Susan*. #2—*The Secret of the Sword*. #3—*Marvin & Tige*. #4—*Girls Just Want to Have Fun*. #5—*Code of Silence*.

218. **MIDWOOD—RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru May 23: *The Purple Rose of Cairo*.

219. **PARK SLOPE—PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru May 23: *Desperately Seeking Susan*. #2—Thru May 23: *Witness*.

MOVIES

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru May 23: *Rappin' The Dungeonmaster*. Beg. May 24: *A View to a Kill*. #2—Thru May 21: *Gymkata*. Beg. May 22: *Brewster's Millions*. #3—Beg. May 22: *Rambo*.

Queens

(Area Code 718)

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Night Train to Terror. #2—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Brewster's Millions*. #3—Thru May 21: *Code of Silence*. Beg. May 22: *Rambo*. #4—Thru May 21: *Rappin'*. Beg. May 22: *Rambo*.

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. Program unavailable.

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—Thru May 21: *Amadeus*. Beg. May 22: *Rambo*. #2—Thru May 21: *Marvin & Tige*. Beg. May 22: *Rambo*. #3—Grace Quigley. #4—Thru May 23: *Lost in America*. Beg. May 24: *A Private Function*.

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Beg. May 24: *Police Academy 2*.

304. DOUGLSTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Gotcha!* #2—*Code of Silence*. #3—*Desperately Seeking Susan*. #4—*Lost in America*. #5—*Witness*. #6—*The Purple Rose of Cairo*. #7—Thru May 21: *Mask*. Beg. May 22: *Brewster's Millions*.

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—Thru May 21: *Gotcha!* Beg. May 22: *Brewster's Millions*. #2—*Gymkata*.

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Gymkata*. #2—*Code of Silence*. #3—*Beverly Hills Cop*. #4—Thru May 21: *Berry Gordy's the Last Dragon*. Beg. May 22: *Brewster's Millions*.

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Rambo*. #2—Thru May 21: *Gotcha!* Beg. May 22: *Brewster's Millions*. #3—*Marvin & Tige*.

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Girls Just Want to Have Fun*. #2—*Gymkata*. #3—Thru May 23: *The Dungeonmaster*. Beg. May 24: *A View to a Kill*.

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Code of Silence*. #2—*Night Train to Terror*. #3—*Desperately Seeking Susan*. #4—*Just One of the Guys*.

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Witness*. #2—*Amadeus*.

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Witness*. #2—*The Purple Rose of Cairo*.

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Grace Quigley. #2—Thru May 23: *Marvin & Tige*. Beg. May 24: *A Private Function*.

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Rustlers' Rhapsody*.

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru May 21: *Rappin'*. *Just One of the Guys*. Beg. May 22: *Rambo*. #2—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Rambo*. #3—*Night Train to Terror*. #4—*Police Academy 2*.

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Grace Quigley. #2—*Marvin & Tige*. #3—*The Secret of the Sword*. #4—Thru May 21: *Code of Silence*. Beg. May 22: *Brewster's Millions*. #5—*Gymkata*.

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Rambo*. #2—Thru May 21: *Beverly Hills Cop*. Beg. May 22: *Rambo*.

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Code of Silence*. #2—Thru May 23: *Rustlers' Rhapsody*. Beg. May 24: *A View to a Kill*. #3—Thru May 21: *Gymkata*. Beg. May 22: *Brewster's Millions*.

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru May 23: *Rappin'*. #2—Thru May 23: *Gymkata*.

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru May 21: *Marvin & Tige*. Beg. May 22: *Rambo*. #2—Thru May 23: *Night Train to Terror*. #3—*The Secret of the Sword*.

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—Thru May 23: *Stick*. Beg. May 24: *Beverly Hills Cop*. #2—Thru May 23: *Mask*. Beg. May 24: *Police Academy 2*.

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru May 21: *Code of Silence*. Beg. May 22: *Rambo*. #2—*Night Train to Terror*.

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 23: *Berry Gordy's the Last Dragon*. Beg. May 24: *Police Academy 2*.

326. REGO PARK—LOEWS LEFRACK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Berry Gordy's the Last Dragon*. #2—*The Dungeonmaster*. #3—*Ladyhawke*.

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru May 23: *Desperately Seeking Susan*. Beg. May 24: *A View to a Kill*. #2—Thru May 23: *The Purple Rose of Cairo*.

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*The Purple Rose of Cairo*. #2—*Berry Gordy's the Last Dragon*.

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru May 21: *Desperately Seeking Susan*. Beg. May 22: *Rambo*. #2—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*.

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru May 23: *Ladyhawke*; *Cannonball Run II*. Beg. May 24: *Beverly Hills Cop*.

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru May 23: *Gymkata*. #2—Thru May 21: *Night Train to Terror*. Beg. May 22: *Rambo*.

401. NEW DORP—HYLAN—351-6601. #1—Thru May 23: *Rustlers' Rhapsody*. #2—Thru May 23: *Code of Silence*.

402. NEW DORP—LANE—351-2110. Thru May 23: *Marvin & Tige*. Beg. May 24: *Police Academy 2*.

403. NEW DORP—RAE—979-0444. #1—Thru May 21: *Just One of the Guys*. Beg. May 22: *Rambo*. #2—Thru May 21: *Desperately Seeking Susan*. Beg. May 22: *Rambo*.

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Secret of the Sword*. #2—Thru May 21: *Gymkata*. Beg. May 22: *Brewster's Millions*.

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru May 21: *Night Train to Terror*. Beg. May 22: *Brewster's Millions*. #2—Grace Quigley.

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. Thru May 23: *Girls Just Want to Have Fun*. Beg. May 24: *A View to a Kill*.

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Code of Silence*. #2—*Beverly Hills Cop*.

501. BALDWIN—RKO—223-9230. Thru May 21: *Night Train to Terror*. Beg. May 22: *Rambo*.

502. BELLEROSE—RKO—775-1351. Thru May 21: *The Breakfast Club*. Beg. May 22: *The Killing Fields*.

506. EAST MEADOW—FLICK—794-8008. #1—Thru May 23: *Desperately Seeking Susan*. #2—Thru May 23: *Amadeus*. #3—Thru May 23: *Berry Gordy's the Last Dragon*. #4—*The Care Bears Movie*.

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Night Train to Terror*. #2—Grace Quigley. #3—*Code of Silence*. #4—*Just One of the Guys*.

509. FLORAL PARK—RKO FLORAL—352-2280. *The Secret of the Sword*.

510. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Beverly Hills Cop*. #2—Thru May 23: *Gotcha!* Beg. May 24: *Mask*. #3—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*. #4—Thru May 21: *Stick*. Beg. May 22: *Brewster's Millions*.

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Beverly Hills Cop*. #2—*The Secret of*

the Sword. #3—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Rambo*.

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Mask*.

513. GREAT NECK—SQUIRE—466-2020. #1—*Marvin & Tige*. #2—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Rambo*. #3—Thru May 21: *Night Train to Terror*. Beg. May 22: *Rambo*.

514. HEWLETT—RKO—791-6768. Thru May 21: *The Breakfast Club*. Beg. May 22: *The Killing Fields*.

515. HICKSVILLE—HICKSVILLE—931-0749. #1—*Night Train to Terror*. #2—*Code of Silence*.

516. HICKSVILLE—MID-PLAZA—433-2400. #1—Thru May 21: *Mask*. Beg. May 22: *Brewster's Millions*. #2—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*. #3—*Gotcha!* #4—*The Breakfast Club*. #5—*Amadeus*. #6—*Witness*.

517. LAWRENCE—RKO—371-0203. #1—*Gymkata*. #2—*Gotcha!* #3—*The Secret of the Sword*.

518. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru May 23: *Stick*; *Cat's Eye*. Beg. May 24: *Beverly Hills Cop*. #2—Thru May 23: *The Killing Fields*. Beg. May 24: *Police Academy 2*.

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*. #2—Thru May 21: *Witness*. Beg. May 22: *Rambo*. #3—*Gymkata*. #4—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Rambo*. #5—*Mask*. #6—*Gotcha!*

520. LONG BEACH—LIDO—432-0056. Thru May 23: *Night Train to Terror*; *Julie Darling*. Beg. May 24: *Beverly Hills Cop*; *The Warriors*.

521. LYNBROOK—LYNBROOK—593-1033. #1—Thru May 21: *Code of Silence*. Beg. May 22: *Rambo*. #2—Grace Quigley. #3—*Night Train to Terror*. #4—Thru May 21: *Just One of the Guys*. Beg. May 22: *Rambo*.

522. LYNBROOK—STUDIO ONE—599-1444. *The Purple Rose of Cairo*.

523. MALVERNE—TWIN—599-6966. #1—Thru May 23: *Stick*. Beg. May 24: *Beverly Hills Cop*. #2—Thru May 23: *The Killing Fields*. Beg. May 24: *Police Academy 2*.

524. MANHASSET—MANHASSET—627-7887. #1—*The Purple Rose of Cairo*. #2—Grace Quigley. #3—Thru May 23: *Lost in America*. Beg. May 24: *A Private Function*.

525. MANHASSET—RKO CINEMA—627-1300. *Witness*.

526. MASSAPEQUA—PEQUA—799-6464. *Code of Silence*.

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru May 21: *Rappin'*. Beg. May 22: *Rambo*. #2—Thru May 21: *Beverly Hills Cop*. Beg. May 22: *Brewster's Millions*. #3—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Rambo*. #4—*Night Train to Terror*. #5—Grace Quigley. #6—Thru May 23: *Rustlers' Rhapsody*. Beg. May 24: *A View to a Kill*. #7—*Police Academy 2*. #8—*Marvin & Tige*. #9—*Just One of the Guys*.

528. MERRICK—MALL—623-4424. *Mask*.

529. MERRICK—TWIN—546-1271. #1—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*. #2—Thru May 21: *Gotcha!* Beg. May 22: *Brewster's Millions*.

530. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru May 23: *Night Train to Terror*. #2—Thru May 23: *Code of Silence*.

531. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru May 23: *Ladyhawke*. Beg. May 24: *Beverly Hills Cop*. #2—*Desperately Seeking Susan*.

532. OLD BETHPAGE—CINE CAPRI—752-1610. Thru May 23: *A Passage to India*. Beg. May 24: *Police Academy 2*.

533. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Beverly Hills Cop*. #2—Thru May 23: *Code of Silence*.

534. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Lost in America*.

535. PLAINVIEW—RKO TWIN—931-1333. #1—*Marvin & Tige*. #2—*Rustlers' Rhapsody*.

536. PORT WASHINGTON—MOVIES—944-6200. #1—*Code of Silence*. #2—Thru May 21: *Desperately Seeking Susan*. Beg. May 22: *Brewster's Millions*. #3—Thru May 23: *Gotcha!*

538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru May 23: *Mask*. Beg. May 24: *A View to a Kill*.

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Brewster's Millions*. #2—*Witness*.

540. ROSLYN-ROSLYN-621-8488. #1—*Lily in Love*. #2—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*.
541. SYOSSET-SYOSSET-921-5810. #1—*Grace Quigley*. #2—Thru May 23: *Desperately Seeking Susan*. Beg. May 24: *A Private Function*. #3—*Marvin & Tige*.
542. SYOSSET-UA CINEMA 150-364-0700. Thru May 21: *The Purple Rose of Cairo*. Beg. May 22: *Rambo*.
543. VALLEY STREAM-RKO GREEN ACRES-561-2100. #1—*The Secret of the Sword*. #2—Thru May 21: *Lost in America*. Beg. May 22: *Rambo*. #3—Thru May 21: *Berry Gordy's the Last Dragon*. Beg. May 22: *Rambo*.
544. VALLEY STREAM-SUNRISE-825-5700. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*. #2—*Gotcha!* #3—*Night Train to Terror*. #4—*Police Academy 2*. #5—*Beverly Hills Cop*. #6—*Rappin'*. #7—*Gymkata*. #8—*Grace Quigley*. #9—*Mask*. #10—*Witness*. #11—*Code of Silence*. #12—*The Dungeonmaster*. #13—*Girls Just Want to Have Fun*.
545. WANTAGH-RKO-781-6969. *Amadeus*.
547. WESTBURY-WESTBURY-333-1911. #1—Thru May 23: *Berry Gordy's the Last Dragon*. #2—Thru May 23: *Ladyhawke*.

Suffolk County

600. BABYLON-BABYLON-669-3399. #1—*Code of Silence*. #2—*Just One of the Guys*. #3—*Night Train to Terror*.
601. BABYLON-RKO-669-0700. #1—*Marvin & Tige*; *The Dungeonmaster*. #2—*Witness*.
602. BABYLON-SOUTH BAY-587-7676. #1—*Mask*. #2—*Gotcha!* #3—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*.
603. BAY SHORE-CINEMA-665-1722. Beg. May 22: *Rambo*.
604. BAY SHORE-LOEWS SOUTH SHORE MALL-666-4000. #1—*Gymkata*. #2—*Girls Just Want to Have Fun*.
606. BRENTWOOD-BRENTWOOD-273-3900. Thru May 23: *Berry Gordy's the Last Dragon*. Beg. May 24: *Beverly Hills Cop*.
607. CENTER MORICHES-CENTER-878-2100. Thru May 23: *Ladyhawke*. Beg. May 24: *Police Academy 2*.
609. COMMACK-MULTIPLEX-462-6953. #1—*Code of Silence*. #2—Thru May 21: *Beverly Hills Cop*. Beg. May 22: *Rambo*. #3—*Gymkata*. #4—*Police Academy 2*. #5—Thru May 21: *Witness*. Beg. May 22: *Brewster's Millions*. #6—*Gotcha!* #7—*Just One of the Guys*. #8—*Grace Quigley*. #9—*Girls Just Want to Have Fun*. #10—*Rustlers' Rhapsody*.
610. COMMACK-RKO-499-4545. #1—*Night Train to Terror*. #2—*The Secret of the Sword*.
611. CORAM-PINE-698-6442. #1—*Mask*. #2—*Code of Silence*. #3—*Gotcha!* #4—Thru May 21: *Witness*. Beg. May 22: *Rambo*.
612. CORAM-THE MOVIES AT CORAM-732-6200. #1 & #2—Beg. May 24: *Rambo*. #3 & #4—Beg. May 24: *A View to a Kill*. #5 & #6—Beg. May 24: *Brewster's Millions*. #7—Beg. May 24: *Grace Quigley*. #8—Beg. May 24: *The Secret of the Sword*.
613. EAST HAMPTON-CINEMAS-324-0448. #1—*Grace Quigley*. #2—Thru May 21: *Desperately Seeking Susan*. Beg. May 22: *Rambo*. #3—*Code of Silence*. #4—Thru May 23: *Lily in Love*. Beg. May 24: *A Private Function*. #5—*Marvin & Tige*.
614. EAST SETAUKET-RKO FOX-473-2400. *The Secret of the Sword*.
615. ELWOOD-ELWOOD-499-7800. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*. #2—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*.
616. FARMINGVILLE-COLLEGE PLAZA-698-2200. #1—*Desperately Seeking Susan*. #2—*Night Train to Terror*.
617. GREENPORT-GREENPORT-477-0500. Thru May 23: *Paris, Texas*. Beg. May 24: *A Sunday in the Country*.
618. HUNTINGTON-RKO SHORE-421-5200. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Rambo*. #2—*Gymkata*. #3—*Night Train to Terror*. #4—*Code of Silence*.
619. HUNTINGTON-RKO WHITMAN-423-1300. Thru May 21: *Gotcha!* Beg. May 22: *Brewster's Millions*.

620. HUNTINGTON-RKO YORK-421-3911. Thru May 23: *The Secret of the Sword*. Beg. May 24: *A View to a Kill*.
621. ISLIP-ISLIP-581-5200. #1—Thru May 21: *Just One of the Guys*. Beg. May 22: *Rambo*. #2—Thru May 21: *Code of Silence*. Beg. May 22: *Brewster's Millions*. #3—*Witness*.
622. LAKE GROVE-RKO SMITH HAVEN MALL-724-9550. Thru May 21: *The Dungeonmaster*. Beg. May 22: *Rambo*.
623. LAKE RONKONKOMA-LAKESIDE-981-7100. Program unavailable.
624. LINDENHURST-LINDENHURST-888-5400. Thru May 23: *Berry Gordy's the Last Dragon*. Beg. May 24: *Beverly Hills Cop*.
625. MATTITUCK-MATTITUCK-298-4405. #1—Thru May 21: *Just One of the Guys*. Beg. May 22: *Rambo*. #2—Thru May 21: *Gotcha!* Beg. May 22: *Brewster's Millions*. #3—Thru May 23: *Witness*. Beg. May 24: *A View to a Kill*.
626. MONTAUK-THE MOVIES-668-2393. May 24-26: *Beverly Hills Cop*.
628. NORTHPORT-NORTHPORT-261-8600. Thru May 23: *Ladyhawke*. Beg. May 24: *Beverly Hills Cop*.
629. OAKDALE-OAKDALE-589-8118. Thru May 23: *Berry Gordy's the Last Dragon*. Beg. May 24: *Police Academy 2*.
630. OCEAN BEACH-COMMUNITY-583-5184. May 25-26: *Beverly Hills Cop*.
631. PATCHOGUE-TRIPLEX-475-0601. #1—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Rambo*. #2—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Rambo*. #3—*Police Academy 2*.
632. PATCHOGUE-RKO PLAZA-475-5225. #1—Thru May 21: *Gotcha!* Beg. May 22: *Brewster's Millions*. #2—*The Secret of the Sword*.
634. PATCHOGUE-SUNWAVE-475-7766. #1—*Grace Quigley*. #2—*Marvin & Tige*.
635. PORT JEFFERSON-MINI EAST-928-6555. Thru May 23: *The Purple Rose of Cairo*; *The Secret of the Sword*. WEST—*Grace Quigley*.
636. PORT JEFFERSON STATION-RKO BROOKHAVEN-473-1200. Thru May 21: *The Breakfast Club*. Beg. May 22: *The Killing Fields*.
637. RIVERHEAD-SUFFOLK-727-3133. *Gymkata*.
639. SAG HARBOR-SAG HARBOR-725-0010. Thru May 23: *Blood Simple*. Beg. May 24: *A Love in Germany*.
640. SAYVILLE-SAYVILLE-589-0232. #1—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*. #2—*Desperately Seeking Susan*. #3—*Mask*.
642. SHIRLEY-TWIN-281-4466. #1—Thru May 23: *Ladyhawke*. Beg. May 24: *Police Academy 2*. #2—Thru May 23: *Desperately Seeking Susan*. Beg. May 24 (tent.): *Code of Silence*.
643. SMITHTOWN-SMITHTOWN-265-1551. *Grace Quigley*.
644. SOUTHAMPTON-SOUTHAMPTON-283-1300. #1—*Lost in America*. #2—Thru May 23: *Just One of the Guys*. Beg. May 24: *A View to a Kill*. #3—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*.
645. STONY BROOK-LOEWS-751-2300. #1—*Girls Just Want to Have Fun*. #2—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*. #3—*Gymkata*.
646. WEST ISLIP-TWIN-669-2626. #1—Thru May 23: *Beverly Hills Cop*. Beg. May 24: *Police Academy 2*. #2—Thru May 23: *Desperately Seeking Susan*. Beg. May 24 (tent.): *Code of Silence*.
647. WESTHAMPTON-HAMPTON ARTS-288-2600. #1—Thru May 23: *Rustlers' Rhapsody*. Beg. May 24: *A View to a Kill*. #2—*Just One of the Guys*.
648. WESTHAMPTON-WESTHAMPTON-288-1500. Thru May 23: *The Purple Rose of Cairo*. Beg. May 24: *Desperately Seeking Susan*.

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE-234-7300. #1—Thru May 21: *The Purple Rose of Cairo*. Beg. May 22: *Rambo*. #2—Thru May 23: *Grace Quigley*. Beg. May 24: *A View to a Kill*. #3—*The Secret of the Sword*.

701. BEDFORD VILLAGE-CINEMA 22-234-9577. Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*.
702. BRONXVILLE-BRONXVILLE-961-4030. #1—*Grace Quigley*. #2—Thru May 21: *Code of Silence*. Beg. May 22: *Rambo*. #3—Thru May 21: *Marvin & Tige*. Beg. May 22: *Rambo*.
703. GREENBURGH-CINEMA 100-946-4680. #1—Thru May 21: *Code of Silence*. Beg. May 22: *Rambo*. #2—*Desperately Seeking Susan*.
705. HARTSDALE-CINEMA-428-2200. #1—*Grace Quigley*. #2—*Witness*. #3—Thru May 23: *Rustlers' Rhapsody*. #4—*The Purple Rose of Cairo*.
706. LARCHMONT-PLAYHOUSE-834-3001. *Grace Quigley*.
707. MAMARONECK-PLAYHOUSE-698-2200. #1—Thru May 21: *Girls Just Want to Have Fun*. Beg. May 22: *Rambo*. #2—*Code of Silence*. #3—*Night Train to Terror*. #4—Thru May 21: *Desperately Seeking Susan*. Beg. May 22: *Rambo*.
708. MOUNT KISCO-MOUNT KISCO-666-6900. #1—Thru May 23: *The Killing Fields*. Beg. May 24: *Grace Quigley*. #2—*Witness*.
709. MOUNT VERNON-PARKWAY-664-3311. *Witness*.
710. NEW ROCHELLE-RKO PROCTORS-632-1100. #1—*Marvin & Tige*. #2—Thru May 21: *The Dungeonmaster*; *Night Train to Terror*. Beg. May 22: *Brewster's Millions*. #3—*The Secret of the Sword*. #4—*Rustlers' Rhapsody*. #5—*Gymkata*. #6—Thru May 23: *Happin'*. Beg. May 24: *A View to a Kill*. #7—*Code of Silence*.
711. NEW ROCHELLE-TOWN-632-4000. Beg. May 22: *Rambo*.
712. OSSINING-ARCADIAN-941-5200. #1—*The Secret of the Sword*. #2—Thru May 21: *Just One of the Guys*. Beg. May 22: *Brewster's Millions*. #3—*Gymkata*.
713. PEEKSKILL-BEACH-737-6262. #1—*Mask*. #2—*Witness*. #3—*Code of Silence*. #4—Thru May 21: *Desperately Seeking Susan*. Beg. May 22: *Rambo*.
714. PEEKSKILL-WESTCHESTER MALL-528-8822. #1—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*. #2—Thru May 23: *Beverly Hills Cop*. #3—*The Secret of the Sword*. #4—Thru May 23: *Gotcha!*.
715. PELHAM-PICTURE HOUSE-738-3160. Thru May 23: *Ladyhawke*.
716. PLEASANTVILLE-ROME-769-0720. #1—Thru May 23: *The Purple Rose of Cairo*. Beg. May 24: *A View to a Kill*. #2—*Mask*.
717. RYE-RYE RIDGE-939-8177. #1—Thru May 21: *The Purple Rose of Cairo*. Beg. May 22: *Brewster's Millions*. #2—Thru May 23: *Rustlers' Rhapsody*. Beg. May 24: *A View to a Kill*.
718. SCARSDALE-FINE ARTS-723-6699. *Camila*.
719. SCARSDALE-PLAZA-725-0078. Thru May 23: *Mask*. Beg. May 24: *Police Academy 2*.
720. WHITE PLAINS-GALLERIA-997-8198. #1—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*. #2—Thru May 21: *The Secret of the Sword*. Beg. May 22: *Brewster's Millions*.
721. WHITE PLAINS-UA CINEMA-946-2820. *Night Train to Terror*.
724. YONKERS-MOVIELAND-793-0002. #1—*Gotcha!* #2—*Witness*. #3—*Lost in America*. #4—Thru May 21: *Rustlers' Rhapsody*. Beg. May 22: *Brewster's Millions*.
725. YONKERS-PARK HILL-969-4477. #1—*Gymkata*. #2—Beg. May 22: *Brewster's Millions*. #3—Beg. May 22: *Rambo*.
726. YORKTOWN HEIGHTS-TRIANGLE-245-7555. #1—*Gymkata*. #2—*The Killing Fields*.

Rockland County

752. NANUET-MALL-623-6336. Program unavailable.
753. NANUET-ROUTE 59-623-3355. *Grace Quigley*.
754. NANUET-RKO MOVIES-623-0211. #1—Thru May 21: *Gotcha!* Beg. May 22: *Rambo*. #2—*Code of Silence*. #3—*Girls Just Want to Have Fun*. #4—Thru May 23: *Gymkata*. Beg. May 24: *A View to a Kill*. #5—*The Secret of the Sword*.
755. NEW CITY-TOWN-634-5100. #1—Thru May 21: *Code of Silence*. Beg. May 22: *Brewster's Millions*. #2—Thru May 23: *Gotcha!* Beg. May 24: *A View to a Kill*.

MOVIES

1756. NEW CITY—UA CINEMA 304-634-8200. #1—Night Train to Terror. #2—Lost in America.
1757. NYACK—CINEMA EAST—358-6631. Beverly Hills Cop.
1759. PEARL RIVER—CENTRAL—735-2530. Rustlers' Rhapsody.
1760. PEARL RIVER—PEARL RIVER—735-6500. Mask.
1761. SPRING VALLEY—CINEMA 45-352-1445. Witness.
1762. SPRING VALLEY—PIX—425-6902. #1—Thru May 23: Rustlers' Rhapsody. Beg. May 24: Berry Gordy's the Last Dragon. #2—Thru May 23: The Killing Fields.
1763. STONY POINT—9 W CINEMA—942-0303. Gymkata.
1764. SUFFERN—LAFAYETTE—357-6030. Lost in America.
1765. WEST HAVERSTRAW—PLAZA—947-2220. Thru May 21: Girls Just Want to Have Fun. Beg. May 22: Rambo.

Connecticut

(Area Code 203)
Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—Amadeus. #2—Thru May 21: Mask. Beg. May 22: Brewster's Millions.
801. DANBURY—CINE—743-2200. #1—Grace Quigley. #2—Marvin & Tige. #3—Beverly Hills Cop.
802. DANBURY—CINEMA—748-2923. #1—Thru May 23: Rustlers' Rhapsody. Beg. May 24: A View to a Kill. #2—Desperately Seeking Susan.
803. DANBURY—PALACE—748-7496. #1—The Secret of the Sword. #2—Thru May 21: Night Train to Terror. Beg. May 22: Rambo. #3—Gymkata.
804. DARIEN—PLAYHOUSE—655-0100. Grace Quigley.
805. FAIRFIELD—COMMUNITY—255-6555. #1—Amadeus. #2—Just One of the Guys.
806. FAIRFIELD—COUNTY—334-1411. Thru May 21: Night Train to Terror. Beg. May 22: Brewster's Millions.
807. GREENWICH—CINEMA—869-6030. #1—Beverly Hills Cop. #2—Thru May 21: Gotcha! Beg. May 22: Brewster's Millions.
808. GREENWICH—PLAZA—869-4030. #1—Grace Quigley. #2—Thru May 23: Just One of the Guys. Beg. May 24: A Private Function. #3—The Purple Rose of Cairo.
809. NEW CANAAN—PLAYHOUSE—966-0600. Rustlers' Rhapsody.
810. NORWALK—CINEMA—838-4504. #1—Thru May 21: Rappin'. Beg. May 22: Brewster's Millions. #2—Code of Silence.
811. NORWALK—NORWALK—866-9202. Thru May 21: Night Train to Terror. Beg. May 22: Rambo.
812. SOUTH NORWALK—SONO—866-9202. The Return of the Soldier.
813. SPRINGDALE—STATE—325-0250. Thru May 23: Witness. Beg. May 24: Mask.
814. STAMFORD—AVON—324-9205. #1—Gymkata. #2—Thru May 21: Night Train to Terror. Beg. May 22: Rambo.
815. STAMFORD—CINEMA—324-3100. #1—Code of Silence. #2—Desperately Seeking Susan. #3—Rustlers' Rhapsody.
816. STAMFORD—PARK PLACE—323-1600. #1—Thru May 23: My New Partner. #2—Thru May 23: Stolen Kisses; The Man Who Loved Women (1977). Beg. May 24: Padre Padrone; The Garden of the Finzi-Continis.
817. STAMFORD—RIDGEWAY—323-5000. #1—Thru May 23: The Secret of the Sword. Beg. May 24: A View to a Kill. #2—Girls Just Want to Have Fun.
818. TRUMBULL—TRANS-LUX—374-0462. #1—Thru May 21: Rustlers' Rhapsody. Beg. May 22: Rambo. #2—Desperately Seeking Susan. #3—Thru May 23: Code of Silence. Beg. May 24: A View to a Kill.
819. WESTPORT—FINE ARTS—227-3324. #1—Grace Quigley. #2—Gotcha! #3—227-9619. Desperately Seeking Susan. #4—226-6666. Thru May 23: Rustlers' Rhapsody. Beg. May 24: A View to a Kill.
820. WESTPORT—POST—227-0500. Witness.

821. WILTON—CINEMA—762-5678. Gymkata.

New Jersey

(Area Code 201)
Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru May 21: Amadeus. Beg. May 22: Rambo. #2—Thru May 23: Code of Silence. #3—Thru May 23: Girls Just Want to Have Fun.
901. HARRISON—WARNER—482-8550. #1—Thru May 23: Gymkata. #2—Thru May 23: Night Train to Terror.
902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru May 23: Beverly Hills Cop. #2—Thru May 23: Witness.
905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—Code of Silence. #2—The Secret of the Sword. #3—Thru May 21: The Dungeonmaster. Beg. May 22: Brewster's Millions. #4—Gymkata.
906. SECAUCUS—LOEWS MEADOW—866-6161. #1—Grace Quigley. #2—Desperately Seeking Susan. #3—Thru May 21: Police Academy 2. Beg. May 22: Rambo. #4—Thru May 21: Rustlers' Rhapsody. Beg. May 22: Rambo. #5—Gotcha! #6—Girls Just Want to Have Fun.
908. WEST NEW YORK—MAYFAIR—865-2010. Thru May 23: Berry Gordy's the Last Dragon; Breakin' 2 Electric Boogaloo. Beg. May 24: Police Academy 2.

Essex County

910. BLOOMFIELD—CENTER—748-7900. Desperately Seeking Susan.
911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Rustlers' Rhapsody. #2—The Secret of the Sword.
912. CEDAR GROVE—CINEMA 23—239-1462. Thru May 23: Lost in America. Beg. May 24: Desperately Seeking Susan.
915. LIVINGSTON—COLONY—992-0800. Thru May 21: Amadeus. Beg. May 22: Brewster's Millions.
916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru May 23: Ladyhawke. Beg. May 24: Police Academy 2.
917. MILLBURN—RKO—376-0800. #1—Thru May 21: Witness. Beg. May 22: Brewster's Millions. #2—Thru May 23: Gotcha! Beg. May 24: A View to a Kill.
918. MONTCLAIR—CLARIDGE—746-5564. #1—Thru May 23: Code of Silence. Beg. May 24: A View to a Kill. #2—The Killing Fields. #3—Thru May 21: Mask. Beg. May 22: Brewster's Millions.
919. MONTCLAIR—WELLMONT—783-9500. #1—Rappin'. #2—Berry Gordy's the Last Dragon. #3—Gymkata.
920. NUTLEY—FRANKLIN—667-1777. #1—Thru May 21: Desperately Seeking Susan. Beg. May 22: Rambo. #2—Thru May 23: Mask. Beg. May 24: A View to a Kill. #3—The Secret of the Sword.
921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—Grace Quigley. #2—Thru May 21: Marvin & Tige. Beg. May 22: Rambo. #3—Thru May 21: Desperately Seeking Susan. Beg. May 22: Rambo.
922. VERONA—VERONA—239-0880. The Purple Rose of Cairo.
923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru May 23: Rustlers' Rhapsody. Beg. May 24: Witness. #2—Grace Quigley. #3—Gotcha!

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru May 23: Just One of the Guys.
931. CRANFORD—RKO—276-9120. #1—Thru May 21: Gotcha! Beg. May 22: Brewster's Millions. #2—Thru May 23: Gymkata. Beg. May 24: A View to a Kill.
932. ELIZABETH—ELMORA—352-3483. Witness.
933. LINDEN—TWIN—925-9787. #1—Thru May 21: Desperately Seeking Susan. Beg. May 22: Rambo. #2—Thru May 21: Gymkata. Beg. May 22: Brewster's Millions.
934. ROSELLE PARK—PARK—245-0358. Beverly Hills Cop.
935. SUMMIT—STRAND—273-3900. Program unavailable.
936. UNION—FIVE POINTS—964-3466. #1—Beg. May 24: Amadeus. #2—Beg. May 24: The Killing Fields.

937. UNION—LOST PICTURE SHOW—964-4497. Thru May 23: The Purple Rose of Cairo. Beg. May 24: A Private Function.
938. UNION—RKO—686-4373. #1—The Secret of the Sword. #2—Rustlers' Rhapsody.
939. WESTFIELD—RIALTO—232-1288. #1—Girls Just Want to Have Fun. #2—Thru May 21: Desperately Seeking Susan. Beg. May 22: Rambo. #3—Grace Quigley.
940. WESTFIELD—TWIN—654-4720. #1—Witness. #2—The Purple Rose of Cairo. #3—Code of Silence.

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru May 23: Code of Silence. Beg. May 24: A View to a Kill.
951. CLOSTER—CLOSTER—768-8800. Thru May 21: Rustlers' Rhapsody. Beg. May 22: Brewster's Millions.
952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—Code of Silence. #2—Thru May 21: Rustlers' Rhapsody. Beg. May 22: Brewster's Millions. #3—Gymkata. #4—Girls Just Want to Have Fun.
953. EMERSON—TOWN—261-1000. Thru May 21: Witness. Beg. May 22: Rambo.
954. FAIR LAWN—HYWAY—796-1717. #1—Thru May 21: Night Train to Terror. Beg. May 22: Brewster's Millions. #2—Grace Quigley.
955. FAIRVIEW—TWIN—941-2424. #1—Thru May 21: The Breakfast Club. Beg. May 22: Rambo. #2—The Secret of the Sword.
956. FORT LEE—LINWOOD—944-6900. #1—Grace Quigley. #2—Night Train to Terror.
957. FORT LEE—SHARON—224-0202. Thru May 23: Amadeus.
958. OAKLAND—TWIN—337-4478. #1—The Purple Rose of Cairo. #2—Mask.
959. PALISADES PARK—PARK LANE—944-1086. #1—Thru May 23: Ladyhawke. Beg. May 24: Beverly Hills Cop. #2—Thru May 23: Just One of the Guys. Beg. May 24: Police Academy 2.
960. PARAMUS—BERGEN MALL—845-4449. Grace Quigley.
961. PARAMUS—CINEMA 35—845-5070. Beg. May 22: Brewster's Millions.
963. PARAMUS—RKO ROUTE 4—487-7909. #1—Thru May 21: Code of Silence. Beg. May 22: Rambo. #2—Marvin & Tige. #3—Thru May 21: Lost in America. Beg. May 22: Code of Silence. #4—Girls Just Want to Have Fun. #5—Beverly Hills Cop. #6—Thru May 21: Rustlers' Rhapsody. Beg. May 22: Rambo. #7—The Secret of the Sword. #8—Witness. #9—The Breakfast Club. #10—Mask.
964. PARAMUS—RKO ROUTE 17—843-3830. #1—Desperately Seeking Susan. #2—The Dungeonmaster. #3—Thru May 23: Gymkata. Beg. May 24: A View to a Kill.
965. RAMSEY—CINEMA—825-2090. Thru May 23: The Secret of the Sword. Beg. May 24: A View to a Kill.
966. RAMSEY—INTERSTATE—327-0153. Program unavailable.
967. RIDGEFIELD PARK—RIALTO—641-0617. Thru May 23: Berry Gordy's the Last Dragon. Beg. May 24: Beverly Hills Cop.
968. RIDGEWOOD—RKO WARNER—444-1234. #1—Thru May 21: The Secret of the Sword. Beg. May 22: Rambo. #2—Desperately Seeking Susan. #3—Beverly Hills Cop. #4—Thru May 21: Rustlers' Rhapsody. Beg. May 22: The Secret of the Sword.
969. RIDGEWOOD—ROSEBUD—670-9183. Thru May 23: The Spiral Staircase. May 24-26: Goodbye, Mr. Chips (1939). May 27-30: Monkey Business (1931).
970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru May 23: Berry Gordy's the Last Dragon. #2—Thru May 23: Desperately Seeking Susan. Beg. May 24: Police Academy 2.
971. TEANECK—MOVIE CITY—836-3334. #1—Thru May 23: Just One of the Guys. #2—Thru May 23: The Purple Rose of Cairo. #3—Desperately Seeking Susan. #4—The Care Bears Movie.
972. TENAFLY—BERGEN—567-0004. Beg. May 22: Brewster's Millions.
973. WASHINGTON TOWNSHIP—CINEMA—666-2221. Thru May 21: Amadeus. Beg. May 22: Brewster's Millions.
974. WESTWOOD—PASCACK—664-3200. Desperately Seeking Susan.

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adapted his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish boy. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Martinne and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 81, 302, 310, 506, 516, 545, 800, 805, 900, 915, 936, 957, 973

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.I. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 36, 68, 90, 104, 111, 214, 306, 325, 326, 329, 506, 543, 547, 606, 624, 629, 762, 908, 919, 967, 970

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 20, 37, 306, 317, 322, 331, 500, 510, 511, 518, 520, 523, 527, 531, 533, 544, 606, 609, 624, 626, 628, 630, 646, 714, 757, 801, 807, 902, 934, 959, 963, 967, 968

BREWSTER'S MILLIONS—(1 hr. 37 min., '85) Richard Pryor is Monty Brewster, a man who must spend \$30 million in 30 days without accumulating assets—and without telling anyone why—in order to inherit \$300 million. With John Candy, Lonette McKee, Stephen Collins, and Hume Cronyn. Screenplay by

Herschel Weingrod and Timothy Harris. Dir. Walter Hill. PG. 25, 33, 66, 86, 90, 100, 106, 114, 200, 203, 206, 213, 220, 300, 304, 305, 306, 307, 316, 318, 330, 404, 405, 510, 516, 519, 527, 529, 536, 539, 544, 602, 609, 612, 615, 619, 621, 625, 632, 644, 645, 701, 710, 712, 714, 717, 720, 724, 725, 755, 800, 806, 807, 810, 905, 915, 917, 918, 931, 933, 951, 952, 954, 961, 972, 973

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 5

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. A high-born woman and a priest run away together in early 19th-century Argentina. This erotic drama comes out for sexual passion and candor, and it castigates male chauvinism, repression, and hypocrisy. It takes all the right positions, and at least one of the erotic scenes has real heat. But the movie is entirely predictable: Once you get the premise, everything else follows mechanically. So-so direction by Maria Luisa Bemberg, who is in her sixties. Starring Susu Pecoraro and Imanol Arias. 44, 718

CODE OF SILENCE—(1 hr. 42 min., '85) Reviewed in this issue. R. 39, 52, 66, 85, 90, 100, 102, 106, 114, 201, 202, 206, 208, 217, 300, 304, 306, 309, 316, 318, 324, 401, 500, 507, 515, 521, 526, 530, 533, 536, 544, 600, 609, 611, 613, 618, 621, 642, 646, 702, 703, 707, 710, 713, 754, 755, 810, 815, 818, 900, 905, 918, 940, 950, 952, 963

DANGEROUS MOVES—(1 hr. 36 min., '84) In French, Eng. subtitles. Reviewed in this issue. 50

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleeshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 25, 43, 65, 80, 86, 103, 201, 209, 217, 219, 304, 309, 328, 330, 403, 506, 531, 536, 541, 613, 616, 640, 642, 646, 648, 703, 707, 713, 802, 815, 818, 819, 906, 910, 912, 920, 921, 933, 939, 964, 968, 970, 971, 974

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

★ **GEORGE STEVENS: A FILMMAKER'S JOURNEY**—(1 hr. 53 min., '84) A handsome documentary tribute from the director's son. George Stevens was an intransigent, slow-working director with a feeling for

atmosphere and detail, and he produced some of the most beautiful scenes in American movie history. We get excerpts from the films, including *Alice Adams*, *Gunga Din*, *Woman of the Year*, *The More the Merrier*, *A Place in the Sun*, *Shane*, *Giant*, and *The Diary of Anne Frank*. Before the war, Stevens made comedies in a distinctive adagio tempo. During the war, he headed a unit that shot thousands of feet of the Allied sweep through Europe, and he shot color footage on his own. A generous selection of the latter is included, and the grim nature of the footage, as well as some revealing quotations, suggests that Stevens may have grown as a man yet lost his way as an artist because of the conflict. His postwar work is heavy, solemn (except for a few passages in *Giant*), and self-consciously mythic. Interviews with Katharine Hepburn, Joseph L. Mankiewicz, Max von Sydow, and others. Written and directed by George Stevens Jr. (May 13, 1985) 84

GIRLS JUST WANT TO HAVE FUN—(1 hr. 27 min., '85) Two teenage girls realize their ambition to appear on a nationally televised dance program. With Sarah Jessica Parker, Lee Montgomery, Morgan Woodward, Jonathan Silverman, and Helen Hunt. Screenplay by Amy Spies. Dir. Alan Metter. PG. 30, 85, 114, 200, 204, 217, 300, 308, 315, 406, 519, 527, 539, 544, 604, 609, 631, 645, 707, 754, 765, 817, 900, 906, 939, 952, 963

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman Nixau. (July 30, 1984) PG. 63

GOODEBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. 84

GOTCHA!—(1 hr. 40 min., '85) A pleasant entertainment about a sweet-natured innocent from Los Angeles who gets involved with a very shady lady in decadent Europe. Not bad spy stuff in East and West Berlin. The picture soaks up your time. With Anthony Edwards and Linda Fiorentino. Dir. Jeff Kanew. PG-13. 25, 62, 86, 114, 206, 213, 304, 305, 307, 510, 516, 517, 519, 529, 536, 544, 602, 609, 611, 619, 625, 632, 714, 724, 754, 755, 807, 819, 906, 917, 923, 931

GRACE QUIGLEY—(1 hr. 27 min., '85) Katharine Hepburn and Nick Nolte star in this black comedy about an elderly woman and a professional hit man who team up to help old people looking for a way out. Written by A. Martin Zweiback. Dir. Anthony Harvey. PG. 12, 60, 86, 114, 204, 206, 207, 302, 313, 316, 405, 507, 521, 524, 527, 541, 544, 609, 612, 613, 634, 635, 643, 700, 702, 705, 706, 708, 753, 801, 804, 808, 819, 906, 921, 923, 939, 954, 956, 960

GYMKATA—(1 hr. 29 min., '85) Kurt Thomas stars as a former Olympic gymnastics competitor recruited by the government for an espionage assignment. With Richard Norton and Tetchie Agbayani. Screenplay by Charles Robert Carnes. Dir. Bob Clouse. R. 21, 33, 51, 67, 85, 90, 111, 114, 200, 203, 206, 208, 214, 220, 305, 306, 308, 316, 318, 319, 400, 404, 510, 516, 517, 519, 529, 540, 544, 604, 609, 615, 618, 637, 640, 645, 710, 712, 720, 725, 726, 754, 763, 803, 814, 821, 901, 905, 919, 931, 933, 952, 964

JUST ONE OF THE GUYS—(1 hr. 40 min., '85) A comedy about a teenage girl who, in order to win a journalism competition, goes undercover as a male student in her own high school. With Joyce Hyser, Billy Jacoby, William Zabka. Screenplay by Dennis

MOVIES

Feldman and Jeff Franklin. Dir. Lisa Gottlieb. PG-13. 22, 204, 309, 315, 403, 507, 521, 527, 600, 609, 621, 625, 644, 647, 712, 805, 808, 930, 959, 971

KADDISH—(1 hr. 33 min., '85) An extraordinary documentary, directed by Steve Brand of ABC's 20/20, about young journalist Yossi Klein, who grew up in Borough Park believing that the Jews of Brooklyn would be swept away. Yossi's father, a Hungarian émigré of inexhaustible vitality, escaped the Nazis by hiding in the woods and has so impressed his son with tales of the Holocaust (and perhaps also with his guilt at surviving it) that Yossi cannot quite live in the present. Shot over a period of five years, the movie is a kind of moral and psychological suspense story. Will its hero go mad, become a crackpot, a fanatic? Visually, the picture is a mess, but it doesn't matter—Yossi's radiant intelligence controls the point of view. Since he's often inspired, with a fierce intellectual drive that pushes every idea to its extreme, the experience is dizzying, a little scary, but finally exhilarating. The movie ends with a burst of elation—all burdens lifted at once—that is one of the most moving things in recent films. (Jan. 28, 1985) 1

LADYHAWKE—(2 hr. 1 min., '85) A perfect example of the current degeneracy of film art. Virtually the entire movie consists of brilliant shots (sunsets, mainly), yet there's hardly a coherent sequence. The plot is a cumbersome bit of medieval lore about a knight and his lady who keep missing each other—at daybreak, she turns into a hawk just as he, having spent the night as a wolf, becomes a man. This relationship may parallel the living arrangements of a great many New York couples, but the way the story has been told, few will stay around to see how it comes out. With Rutger Hauer, Michelle Pfeiffer, and Matthew Broderick. Dir. Richard Donner. (May 13, 1985) PG-13. 32, 45, 326, 331, 531, 547, 607, 628, 642, 715, 916, 959

LILY IN LOVE—(1 hr. 42 min., '85) A vain theater actor (Christopher Plummer) pushing 50 disguises himself as a young Italian in order to win a romantic movie role written by his wife (Maggie Smith). The movie goes into production, and the wife, of course, not only fails to recognize the husband but falls madly in love with the "Italian." You may recognize an updated version of the old Lunt-Fontanne chestnut, *The Guardsman*. As an actor's romp, *Lily in Love* might have been fun if the filmmakers had brought glamour and excitement to the occasion, and if they had made the material overtly, brazenly theatrical. But the Hungarian director Karoly Makk works in a thuddingly literal style, and the picture is so grainy and dark it appears to have been shot during one of the grimmer mornings on the West Side IRT. Maggie Smith brings her crisp diction and her romantic susceptibility (a nice combination) to the writer's role, and Christopher Plummer has an enticing moment of pure-theater hamminess when he thanks a closing-night audience in ripely sycophantic tones. (May 13, 1985) PG-13. 53, 540, 613

LITTLE TREASURE—(1 hr. 35 min., '85) When a topless dancer goes to see her estranged, dying father in a small Mexican village, he tells her about treasure: romance and adventure follow. With Margot Kidder, Ted Danson, and Burt Lancaster. Written and directed by Alan Sharp. R. 60

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 7, 52, 86, 207, 302, 304, 524, 534, 543, 644, 724, 756, 764, 912, 963

MAC ARTHUR'S CHILDREN—(1 hr. 55 min., '84) In Japanese, Eng. subtitles. In Japan after World War II, with national pride crushed by American victory, a class of fifth-grade students, with the help of their teacher, try to adapt to their changing lives. Dir. Masahiro Shinoda. PG. 82

MARVIN & TIGE—(1 hr. 44 min., '83) Two loners in Atlanta—an alcoholic former advertising executive and an unhappy street kid—become friends. With John Cassavetes, Billy Dee Williams, Denise Nicholas-Hill, Fay Hauser, and Gibran Brown. Dir. Eric Watson. PG. 30, 111, 217, 302, 307, 313, 316, 320, 402, 513, 527, 535, 541, 601, 613, 634, 702, 710, 801, 921, 963

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 12, 32, 106, 203, 216, 304, 322, 510, 512, 516, 519, 528, 538, 544, 602, 611, 640, 713, 716, 719, 760, 800, 813, 918, 920, 958, 963

MOVERS AND SHAKERS—(1 hr. 20 min., '85) A satire about a film industry executive who attempts to make a meaningful film out of the title, *Love in Sex*. With Walter Matthau, Charles Grodin, Vincent Gardenia, Tyne Daly, Bill Macy, and Gilda Radner. Written by Charles Grodin. Dir. William Asher. PG. 55

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. A French formula job about a genially corrupt Parisian cop (Philippe Noiret) who is forced to team up with a sternly principled young member of the force (Thierry Lhermitte). Enraged, the old bribe-taker plays prank after prank on his surly partner until he loosens up. Apart from some outrageously jovial moments from the normally melancholy Noiret, the film, which won the César for best picture of 1984, is remarkable only for how thoroughly it appears to plunder American commercial television. Dir. Claude Zidi. (Apr. 15, 1985) R. 13, 816

1918—(1 hr. 31 min., '85) As characters stand by windows, looking out wistfully, someone rushes in and says something like "Old Miz Morris been taken away with the flu!" Set in a small Texas city during the waning days of the Great War, it's about the pressures on young men to go off and die in the war, and the big flu epidemic that swept away thousands of people back home. Either of these events might have served as the basis for effective drama, but writer Horton Foote hasn't found the way. *1918* is part of a cycle of plays, and one can see no reason why it should have been made into a movie. As a young wastrel in a straw boater, Matthew Broderick has a few charming moments. With William Converse-Roberts and Hallie Foote. Dir. Ken Harrison. (May 13, 1985) 54

A PASSAGE TO INDIA—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysterical. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 46, 532

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy*, return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 32, 88, 114, 214, 216, 303, 315, 322, 325, 402, 518, 523, 527, 532, 544, 607, 609, 629, 631, 642, 646, 719, 906, 908, 916, 959, 970

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the*

Fringe troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't play. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 50, 302, 313, 524, 541, 613, 808, 937

PUMPING IRON II: THE WOMEN—(1 hr. 47 min., '85) A pseudo-documentary (most of it was staged) about women's bodybuilding, climaxing in a made-up contest at Caesars Palace in Las Vegas in 1983. The subject produces reactions ranging from admiration to nausea, and as a competitive "sport" it's a bit of a crock. The movie is intermittently entertaining and might be much more so if it weren't structured as a didactic melodrama pitting women bodybuilders who are traditionally "feminine" (muscles plus grace) against a new, revolutionary practitioner, Bev Francis of Australia, who grows pecs, lats, and deltoids as large as a man's. We're supposed to disdain the traditionalists and root for the no-nonsense athlete. Will the judges applaud Bev's exploding deltoids? Or will the silly old mummies, terrified of the revolution that is sweeping womanhood, cling to their outmoded, uptight idea of femininity and reward the prize to one of the girls with long hair and graceful limbs? Even if you find these peculiar questions interesting, you may not be enamored of the movie's approach to its subject, which is to loudly imply that any man repelled by big muscles on women must be frightened or anti-feminist. The movie turns moralistic about its own hustle. With Rachel McLish and Carla Dunlap. Written by Charles Gaines and George Butler; dir. Butler. (May 6, 1984) 47

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 61, 82, 218, 304, 311, 328, 329, 522, 524, 542, 635, 648, 700, 705, 716, 717, 808, 922, 937, 940, 958, 971

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Sylvester Stallone returns as John Rambo, the dangerously well-trained Vietnam veteran, released from jail by the military and sent to present-day Vietnam to track down American MIA's. With Richard Crenna, Charles Napier, and Steven Berkoff. Screenplay by Stallone and James Cameron. Dir. George P. Cosmatos. R. 20, 22, 36, 60, 68, 86, 90, 100, 103, 106, 111, 114, 201, 204, 206, 208, 214, 220, 300, 302, 307, 315, 317, 320, 324, 330, 400, 403, 501, 511, 513, 519, 521, 527, 542, 543, 603, 609, 611, 612, 613, 618, 621, 622, 625, 631, 700, 702, 703, 707, 711, 713, 725, 754, 765, 803, 811, 814, 818, 900, 906, 920, 921, 933, 939, 953, 955, 963, 968

RETURN TO WATERLOO—(57 min., '85) The emotional crisis of a middle-class commuter to London, set to the music of Ray Davies and the Kinks. Written and directed by Davies. PG-13. 5

RUSTLERS' RHAPSODY—(1 hr. 28 min., '85) A Western spoof starring Tom Berenger as Rex O'Herrin, the singing cowboy. With G. W. Bailey, Marilu Henner, Fernando Rey, and Andy Griffith. Written and directed by Hugh Wilson. PG. 25, 33, 62, 86, 103, 104, 106, 108, 114, 203, 213, 307, 314, 317, 318, 330, 401, 511, 513, 519, 527, 535, 544, 602, 609, 615, 618, 631, 644, 645, 647, 701, 705, 710, 714, 717, 724, 759, 762, 802, 809, 815, 818, 819, 906, 911, 923, 938, 951, 952, 963, 968

THE SECRET OF THE SWORD—(1 hr. 40 min., '85) An animated feature starring He-Man, his twin sister She-Ra, and characters from the television series, *He-Man and the Masters of the Universe*. Dir. Ed Friedman, Lou Kachivas, Marsh Lamore, Bill Reed, and Gwen Wetzler. G. 20, 24, 34, 41, 90, 106, 200, 206, 209, 217, 316, 320, 404, 509, 511, 517, 543, 610, 612, 614, 620, 632, 635, 700, 710, 712, 714, 720, 754, 803, 817, 905, 911, 920, 938, 955, 963, 965, 968

SECRET PLACES—(1 hr. 36 min., '85) The teenage daughter of a German refugee family enrolls at a school for girls in rural England during World War II. With Marie-Theres Relin, Tara Macgowran, and Jenny Agutter. Screenplay by Zeldia Barron, based on the novel by Janice Elliot. Dir. Barron. PG. 49

THE SHOOTING PARTY—(1 hr. 48 min., '85) In the fall of 1913, near the end of the Edwardian era, a group of guests assemble for a pheasant shoot at the country estate of a British nobleman. Based on the novel by Isabel Colegate. With James Mason, John Gielgud, and Edward Fox. Dir. Alan Bridges. 55

SILVER CITY—(1 hr. 50 min., '84) A romantic drama involving Polish immigrants in Australia. With Gosia Dobrowolska and Ivar Kants. Screenplay by Sophia Turkiewicz and Thomas Keneally. Dir. Turkiewicz. PG. 53

*** STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unacknowledged, and a delight. (Nov. 5, 1984) 20

*** STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 13

*** STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen run-aways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. In a self-destructive way, they express their love. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 81

TWENTY YEARS LATER—(1 hr. 59 min., '84) In Portuguese, Eng. subtitles. A semi-documentary narrative, combining fiction and nonfiction, about the widow of assassinated peasant leader Joao Pedro Teixeira of northeastern Brazil. Director Eduardo Coutinho began filming in 1964, but the negative was confiscated during a military coup, and work on the film was suspended for seventeen years. 1

A VIEW TO A KILL—(2 hr. 12 min., '85) Roger Moore stars as James Bond, Agent 007 of Her Majesty's Secret Service, in the newest opus of the popular series of espionage adventures. With Tanya Roberts, Grace Jones, Patrick Macnee, and Christopher Walken. Screenplay by Richard Maibaum and Michael G. Wilson. Dir. John Glen. PG. 25, 31, 62, 66, 86, 103, 200, 206, 208, 214, 220, 308, 318, 328, 406, 510, 516, 527, 529, 538, 540, 612, 615, 620, 625, 640, 644, 647, 700, 710, 716, 717, 720, 754, 755, 802, 817, 818, 819, 917, 918, 920, 931, 950, 964, 965

*** WHAT HAVE I DONE TO DESERVE THIS?**—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. A scandalous success from post-Franco Spain. Gloria (Carmen Maura), a lower-middle-class Madrid housewife, lives with her family in a ghastly new housing project and suffers, in comic profusion, the indignities of being a woman in modern Spain. Her family is falling apart, and Gloria, who works her elbows raw, can't even get decently laid. This deadpan comedy is startling and tonic; it breathes freedom and pleasure in freedom. The young writer-director, Pedro Almodovar, brings a sense of classical form to rude, cabaret-style satire. He mixes Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the indecency of most human behavior. He's nowhere near as pure as either of those two; Almodovar is primarily an entertainer, and the picture has a casual, crudely feel to it—an overlay of fun and dirty talk, a prankster's scatological glee. See it—you won't be disappointed. (Apr. 29, 1985) 13

WHERE'S PICONE?—(1 hr. 52 min., '84) In Italian, Eng. subtitles. In this political satire, a Neapolitan laborer immolates himself after being laid off, and then mysteriously disappears; his wife, with the help of a bumbling opportunist, tries to find him. With Giancarlo Giannini and Lina Sastri. Screenplay by Nanni Loy and Elvio Porta. Dir. Loy. 13

*** WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 20, 31, 37, 64, 86, 202, 219, 304, 310, 311, 516, 519, 525, 539, 544, 601, 609, 611, 621, 625, 705, 708, 709, 713, 724, 761, 813, 820, 902, 917, 923, 932, 940, 953, 963

Revivals

BAND OF OUTSIDERS—(1 hr. 35 min., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 88

BRINGING UP BABY—(1 hr. 42 min., '38) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fear-some May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and... See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. 8

THE DEER HUNTER—(3 hr. 2 min., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam War. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale, and Meryl Streep. Dir. Michael Cimino. 38

THE GENERAL—(1 hr. 16 min., '27) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The*

Birth of a Nation. The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, The General, deep into northern territory. 89

GIANT—(3 hr. 21 min., '56) A sprawling Texas-family saga, a fairly good but not great example of commercial filmmaking. The legendary James Dean had significant roles in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. 11

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 81

THE LITTLE FOXES—(1 hr. 56 min., '41) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. 8

MIDNIGHT COWBOY—(1 hr. 53 min., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film, based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. 38

MIKEY & NICKY—(1 hr. 46 min., '76) A drama about friendship and betrayal among small-time hoods. With Peter Falk, John Cassavetes, and Ned Beatty. Written and directed by Elaine May. R. 55

NORMA RAE—(1 hr. 53 min., '79) Sally Field, in an affecting and humorous Oscar-winning performance, is an angry, beaten-down southern textile worker who rebels at cruel working conditions. Martin Ritt's production is awkwardly staged, and it sets out its liberal-humane sentiments a little too bluntly, but the picture is still moving and funny. With Ron Leibman and Beau Bridges. 11

NOSFERATU THE VAMPIRE—(1 hr. 47 min., '79) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. 88

PANIQUE—(1 hr. 38 min., '46) In French, Eng. subtitles. Julien Duvivier's superbly crafted Hitchcock-style thriller about a charming young couple who frame an old man—played by the great Michel Simon—for a murder they have committed. 89

SHOW BOAT (1936)—(1 hr. 50 min.) The best version, all told, of the Ferber-Kern milestone musical, thanks to such justly classic performances as Helen Morgan's Julie, Paul Robeson's Joe, and Charles Winninger's Captain Andy. As the romantic lovers, Irene Dunne contributes her usual touch of class, but Allan Jones both looks and sounds as if he's being pressed between heavy glass plates. 83

SOME LIKE IT HOT—(1 hr. 59 min., '59) Billy Wilder's great comedy about transvestism has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl's band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. 8

STALAG 17—(2 hr., '53) A juicy, sizzling comedy-melodrama of G.I. life in a German prison camp during World War II. Better and more exciting than the Broadway play on which it was based. With William Holden, Robert Strauss, Harvey Lembeck, Otto Preminger, and Sig Rumann. Dir. Billy Wilder. 44

VERTIGO—(2 hr., '58) An elaborate and lugubrious Hitchcock thriller, his most impassioned and consciously artful work. James Stewart is the ex-police detective suffering from a fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays the coarse-talking shopgirl the hero tries to re-fashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. 4

THE WRONG MAN—(1 hr. 45 min., '56) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. 8

THEATER

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Broadway

Previews and Openings

Wednesday, May 22

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenna Headly star in a new production of George Bernard Shaw's comedy; directed by John Malkovich. With Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, and Caitlin Clarke. Previewing now prior to a 5/30 opening. Preview price: thru 5/29, \$27, exc. Sat. at 8 which is \$30. Tues.—Fri. at 8, Wed. & Sat. at 2, Sun. at 3. From 5/30, all prices, \$30, exc. Sat. at 8 which is \$33. Circle in the Square, 1633 B'dway (239-6200). 2 hr., 40 min. All major credit cards. IRLS

Saturday, May 25

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the MGM film w/book: Betty Comden & Adolph Green, based on their original screenplay. Music & lyrics: Nacio Herb Brown & Arthur Freed; directed and choreographed by Twyla Tharp. Featured in the cast are Peter Slutsker, Mary D'Arcy, Faye Grant, Hansford Rowe, Richard Fancy, and members of Tharp's dance company. Previews start 5/25 prior to a 6/13 opening. Preview prices, Mon.—Sat. at 8, Wed. & Sat. at 2, thru 6/12, \$27.50–\$35. From 6/13, prices are \$37.50–\$45 for evenings, \$27.50–\$35 for Wed. & Sat. mats. Gershwin Theatre, 51st W. of B'dway (586-6510). 2 hr., 30 min. All major credit cards. IRLS

Now Playing

AREN'T WE ALL?—Claudette Colbert and Rex Harrison star, with Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's comedy; directed by Clifford Williams. Featured in the cast are Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, and John Patrick Hurley. The story deals with amorous extravagances of the very rich, and the 1923 play captures its spirit faithfully and handsomely this time around. Tues.—Fri. at 8, Sat. at 2 & 8, Sun. at 3, \$32.50–\$42.50; Wed. at 2, \$27.50–\$37.50; thru 7/21. Brooks Atkinson Theatre, 256 W. 47th St. (719-4099). 2 hr. All major credit cards. IRLS

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as are the decor, lighting, and costumes. Tues.—Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$15–\$30. Lyceum Theatre, 149 W. 45th St. (239-6200). 90 min. All major credit cards. IRLS

BIG RIVER—The Adventures of Huckleberry Finn, a musical play based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the lively cast are René Auberjonois, William Youmans, Susan Browning, Patti Chenoir, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.—Thurs. at 8, Sat. at 2, and Sun. at 3, \$32–\$40. Fri. & Sat. at 8, \$36–\$45; Wed. at 2,

\$27–\$35. The Eugene O'Neill Theatre, 230 West 49th Street (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs*; directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, and the stunning ensemble acting; Sadler and Miller are standouts! Mon.—Sat. at 8, \$25–\$35, Sat. at 2, \$25–\$35, Wed. at 2, \$22–\$32. Neil Simon Theatre, 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. IRLS

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Verna Bloom, Dick Latessa, Wendy Gazelle, Mark Nelson. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$25–\$35; Wed. at 2, \$20–\$30. 46th St. Theatre, 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ●● IRLS

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-gown spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.—Sat. at 8, Sat. at 2, \$37.50–\$47.50; Wed. at 2, \$32.50–\$42.50; some balcony seats \$10 at each performance. Palace Theatre, Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● IRLS

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.—Sat. at 8, Sat. at 2, \$30–\$45; Wed. at 2, \$25–\$40; Wed. at 2, \$25–\$40. Winter Garden Theater, 1634 B'dway (239-6200). 2 hr., 45 min. All major credit cards. ●● IRLS

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street*. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlish's paper-thin score. Mon.—Sat. at 8, Wed. & Sat. at 2, \$30–\$45. Shubert Theatre, 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ●●

DOUBLES—John Cullum, Ron Lieberman, Austin Pendleton, and Tony Roberts in David Wiltsie's play described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. With Kate Collins and Nicholas Weyman. Mon.—Sat. at 8, Wed. & Sat. at 2; \$29.50. Ritz Theatre, 225 W. 48th St. (582-4022). 2 hr., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Egan about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$30–\$45; Wed. at 2, Sun. at 3, \$25–\$40. Imperial Theatre, 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ●●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$27.50–\$45; Wed. at 2, \$20–\$35. Majestic Theatre, 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ●● IRLS

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed

by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. Mon.—Thurs. at 8, Sat. at 2, \$30–\$45; Fri. & Sat. at 8, \$30–\$47.50; Wed. at 2, \$30–\$40. Mark Hellinger Theatre, 51st & B'dway (757-7064). 2 hr., 20 min. Major credit cards. IRLS

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. With Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Frank Langella, Ron Silver, Jerry Stiller. Tues.—Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$22.50–\$37.50. Ethel Barrymore, 243 W. 47th (239-6200). 3 hr., 15 min.

JOE EGG—Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's excellent production of Peter Nichols's play titled *A Day in the Death of Joe Egg*; featuring Joanna Gleason, John Tillingier, Tenney Walsh, Margaret Hilton; directed by Arvin Brown. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$20–\$35; Wed. at 2, \$18.50–\$32.50. Longacre, 220 W. 48th (239-6200). 2 hr., 40 min. IRLS

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.—Sat. at 8, Sat. at 2, Sun. at 3; \$30–\$47.50; Wed. at 2, \$25–\$42.50; thru 6/30. Broadway Theater, B'dway at 53rd (239-6200). All major credit cards. 2 hr., 45 min. IRLS

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Featured in the cast are Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$27.50–\$37.50; Wed. at 2, \$22.50–\$32.50. Ambassador Theater, 219 W. 49th St. (239-6200). 2 hr., 45 min. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merrill has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jively right. Tues.—Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50–\$32.50; Fri. & Sat. at 8, \$25–\$35; Wed. at 2, \$17.50–\$27.50. Cort Theater, 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

OHI CALCUTT!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy. Mon.—Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$30–\$45. Edison Theatre, 240 W. 47th St. (757-7164). 2 hr., 10 min. ●●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoochan star in Hugh Whitmore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Juli Cooper, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.—Thurs. at 8, Sat. at 2, \$12.50–\$30. Fri. & Sat. at 8, \$12.50–\$32.50; Wed. at 2, \$12.50–\$27.50. Royale Theatre, 242 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte*, the story tells of Seurat and his mistress-model. Tues.—Sat. at 8, Wed. & Sat. at 2, Sun. at 3, \$35–\$45. Booth Theatre, 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. ● IRLS

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Loric, Henry Krieger; with Hinton Bat-

tle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Malaton; about show-business tradition passed down to a talented ten-year-old. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$30-\$45; Wed. at 2, \$25-\$40. Minskoff, 200 W. 45th (869-0550). 2 hr., 40 min. ● IRLS

TORCH SONG TRILLOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First*, with P. J. Benjamin, Tom Stehschulte, Chevi Colton, Bruce Toms, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, \$19.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. & Sat. at 2, \$15-\$28.50. Helen Hayes Theatre, 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

Off Broadway

AIR GUITAR—William Mastroianni's play that explores the world we live in; directed by Richard Pinter. Also *The Astroid*, a sketch dealing with a couple who have stopped communicating. Wed.-Fri. at 8, Sat. at 8 & 10, Sun. at 3; thru 6/29; \$10. Neighborhood Group Theatre, 420 W. 42nd St. (279-4200).

CHILDHOOD—Glenn Close stars in Nathalie Sarraute's adaptation of her best-selling memoir; directed by Simone Benmussa. Featured in the cast are Max Wright, Marek Johnson, Andrea Weber, and Stephen Keep. Tues.-Thurs. at 8, Wed. at 2:30, Fri. & Sat. at 8, Sat. at 2:30, Sun. at 3; \$22-\$27.50; from 5/24. Samuel Beckett Theatre, 410 W. 42nd St. (594-2826).

CREEPS—Play set in the men's washroom at a cerebral palsy center; directed by Stuart Ross. With McGregor King, Don de Franco, William Carrigan, Perry Jon Pirkanen, Cathy Reinheimer. Wed.-Sun. at 8; \$10; thru 5/26. Courtyard, 39 Grove St. (279-4200).

CURSE OF THE STARVING CLASS—Sam Shepard's play about the dissolution of an American family, featuring Eddie Jones, Karen Tull, Rose Gregorio, Jude Ciccolella, Bill Pullman, James Gleason; directed by Robin Lynn Smith. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7:30, \$22-\$24; thru 6/2. INTAR, 420 W. 42nd (279-4200).

D—Michael Stewart's play, set in a West Side apartment before W. W. II and focusing on a Jewish youth who came to the city to find work as a concert pianist; directed by Dan Held; with Michael Zaslow, Jason Alexander, Lynn Thigpen. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Theatre, 321 E. 73rd (288-2500).

EDEN COURT—Penny Marshall, Ellen Barkin, Ben Masters, and Guy Boyd are featured in Murphy Guyer's comedy about blue-collar couples living in a trailer park; directed by Barnett Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$25. Promenade Theatre, Broadway & 76th St. (580-1313).

THE FANTASTICKS—A musical fable in its 26th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$18-\$22. Sullivan St. Playhouse, 181 Sullivan St. (674-3838). ● ●

FIGHTING INTERNATIONAL FAT—Jonathan Reynolds's comedy about a popular tv host selecting candidates for a show on the battle of the bulge; directed by David Trainer. Featured in the cast are Jessica Walter, Stephen Ahern, Lisa Baner, Ann McDonough, and Ruth Jaroslow. From 5/22. Call theatre for details. Playwrights Horizons, 416 W. 42nd St. (564-1235).

FOOL FOR LOVE—Katherine Cortez and David Andrews star in Sam Shepard's play which deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; \$20-\$24.50. Douglas Fairbanks Theatre, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.-Fri. at 8, Sun. at 3 & 7:00; Sat. at 7 & 10; \$21-\$24.50. Astor Place Theatre, 434 Lafayette St. (254-4370).

HANNAH SENESH—Play by David Schechter focusing on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; starring Lori Wilner. Wed.-Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30; thru 6/2. Cherry Lane, 38 Commerce St. (989-2020).

I'M NOT RAPPAPO—Herb Gardner's new comedy, set in Central Park, focuses on the life-affirming relationship between two youthful old-timers. Featured in the cast are Cleavon Little, Judd Hirsch, Jace Alexander, Gabriel Dell, Liann Pattison, and Ray Baker; directed by Dan Sullivan. From 5/24. American Place, 111 W. 46th Street (247-0393).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. With Julia Meade, Joan Copeland, Christine Healy, Robin Bartlett, Philip Hoffman, James Rebhorn, Jay Thomas, and James Harder. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. Lucille Lortel Theatre, 121 Christopher St. (924-8782). ● IRLS

JUNO'S SWANS—E. Katherine Kerr's play about sisters whose only common link is in sharing the same lover; directed by Marsha Mason. With Betty Buckley, Daniel Hugh-Kelly, and Mary Place. Tues.-Sun. at 8, Sat. at 2; \$12; thru 6/9. Second Stage, 2162 Broadway (873-6103).

LIES AND LEGENDS—Musical *Stories of Harry Chapin*; directed by Sam Weisman. Featured in the cast are John Herrera, Ron Orbach, and Terri Klausner. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$18-\$27.50. Village Gate Theater, Bleecker and Thompson Sts. (475-5120).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, \$27.50-\$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, \$30-\$35. Orpheum Theater, 126 Second Ave. (239-6200). ● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginson (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are \$10); Fri. at 8, Sat. at 11 a.m., 2 & 8 p.m.; Sun. at 2 & 5; \$15-\$20. Heckscher Theater, 1230 Fifth Ave. at 104th St. (534-2804). ● ●

MAN ENOUGH—Patty Gideon Sloan's play tells of a working-class family facing the prospect of sending an 18-year-old mentally retarded son off to a state school; directed by Steve McCurdy. Featured in the cast are Marilyn Chris, Ron Woods, Alissa Alban, Courtney Sherman, and David Howard. Tues.-Sat. at 8, Sat. & Sun. at 3, Sun. at 7; \$18-\$22. Apple Corps Theatre, 336 W. 20th St. (279-4200).

THE MARRIAGE OF BETTE & BOO—Christopher Durang's dark comedy about twenty years of a marriage that should have worked out but didn't (the in-laws weren't much of a help); starring Joan Allen and Graham Beckell, with Durang himself as narrator, Olympia Dukakis, Mercedes Ruehl, Bill Moor, Cathryn Grody, and Bill McCutcheon; directed by Jerry Zaks. Tues.-Sun. at 8, Sat. & Sun. at 3; \$18-\$20. Public/Newman Theatre, 425 Lafayette St. (598-7150).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. With Douglas Bernstein, Marion Caffey, Keith Curran, Sarah Felcher, Nancy Giles. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$22-\$27.50. Top of the Gate Theatre, 160 Bleecker St. (475-5120).

MISS JULIE—Revival of August Strindberg's *Miss Julie*, centering around social and class conflicts in the past century; directed by Kent Paul. Featured in the cast are Susan Boehm, Megan Gallagher, and Marko Maglich. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$10-\$12; thru 6/2. Theatre of the Open Eye, 316 E. 18th St. (534-6909).

MISS UNIVERSAL HAPPINESS—A new theater work, written, directed, and designed by Richard Foreman, featuring the Wooster Group, with Elizabeth LeCompte, Jim Clayburgh, Willem Dafoe, Peyton Smith, Kate Valk, Ron Vawter, et al. The work invokes efforts, dreams, and frustrations of third-world people. Thru 6/9, \$12. The Performing Garage, 33 Wooster St. (966-3651).

MY LOVER IS THE PLAYWRIGHT—Douglas A. Mendini's one-man show stars Mario Llovera as a man who struggles with an emotional and personal connection with his famous lover; directed by Fred Fondren. Thurs. at 8, Fri. & Sat. at 10; \$8; thru 6/1. Prometheus Theatre, 239 E. 5th St. (477-8689).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981-84 during which time the incidence of AIDS in this country escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman, Lawrence Lott. Tues.-Sun. at 8, Sat. & Sun. at 3; \$18 and \$20. Public/LuEsther Hall, 425 Lafayette St. (598-7150). IRLS

ORPHANS—The story of two brothers and the stranger who takes over their household and their lives; directed by Gary Sines. Featured in the cast are Kevin An-

derson, Terry Kinney, John Mahoney. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; \$14-\$24. Westside Arts Upstairs, 407 W. 43rd (541-8394).

PENN AND TELLER—Two modern-performance artists in a carnival-sideshow type entertainment with eccentric guys who have learned to do a few cool things; supervised by Art Wolff. Wed., Thurs. at 8, Sat. at 8 & 11, Sat. at 3, 7, & 10, Sun. at 3; \$17.50-\$22.50. Westside Arts Theatre, 407 W. 43rd St. (541-8394).

RAT IN THE SKULL—Ron Hutchinson's play, directed by Max Stafford-Clark, is set in a London police cell and tells of an IRA suspect being interrogated by a Royal Ulster Constabulary officer. It's London's Royal Court Theatre production, and the cast includes Phillip Jackson, Brian Cox, Gerard Horan, Colum Convey. Tues.-Sun. at 8, Sat. & Sun. at 3; \$18-\$20. Public, 425 Lafayette (598-7150). IRLS

THE RETURN OF HERBERT BRACEWELL—Milo O'Shea and Frances Sternhagen star in Andrew John's comedy about an actor who has never been a star but has always had a job; directed by Geraldine Fitzgerald. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$20-\$25. Chelsea Playhouse Theatre, 519 W. 23rd St. (243-0992).

ROMMEL'S GARDEN—Harvey Gabor's play, starring Jay Sanders and Lonny Price as soldiers trapped in anti-personnel minefields left by the Germans; directed by Jack Garfein. \$15-\$20. Harold Clurman Theatre, 412 W. 42nd St. (594-2370).

SALLY'S GONE, SHE LEFT HER NAME—Russell Davis's comedy, with Cynthia Nixon, Michael Learned, David Canary, and Robert Leonard, about the last day in the life of a perfect American family; directed by Tony Giordano. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$12; thru 5/26. Perry St. Theatre, 31 Perry St. (279-4200).

THE SINGULAR DOROTHY PARKER—Jane Connell in a one-woman show based on the life of the 1920s-1930s author/raconteur. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$12.75-\$18.75. Actors Playhouse, 100 7th Ave. So. (691-6226). Closed.

SUBMARINERS—Tom McCleanagh's comedy, set aboard a British nuclear sub, tells of an anarchistic youth (John Bowman) and his attempts to get discharged from the British Navy; directed by David Kerry Heefner. Featured in the cast are Ralph Williams, Kevin O'Rourke, Tim Choate, and Adam LeFevre. Wed.-Sat. at 8, Sat. at 3, Sun. at 3 & 7; \$11-\$14; from 5/22. Hudson Guild Theatre, 441 W. 26th St. (760-9810).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker, and John Kassir in the title roles; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; \$26-\$30. Minetta Lane Theatre, 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their wartime and post-war experiences. Tues.-Sun. at 8, Wed. & Sun. at 3; \$18-\$20; thru 5/26. Public/Shiva, 425 Lafayette St. (598-7150). IRLS

THE VOICE OF THE TURTLE—Chris Sarandon, Patricia Elliott, and J. Smith-Cameron star in a revival of John van Druten's comedy, set in the Upper East Side apartment of a struggling actress; directed by Robert Berlinger. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$18-\$24; from 5/22. Roundabout Theatre, 100 E. 17th St. (420-1883).

Theater Companies

THE ACTING COMPANY—Philip Massinger's *A New Way To Pay Old Debts*, directed by Michael Kahn, in repertory with Shakespeare's *As You Like It*, directed by Mervyn Willis, and Thornton Wilder's *The Skin of Our Teeth*, directed by Gerald Freedman. \$17.50-\$20. Call for specifics. Marymount Manhattan, 221 E. 71st (564-3512).

AMERICAN JEWISH THEATRE—My Old Friends, Mel Mandel and Norman Sachs's musical about growing old and staying lively; directed by Philip Rose. Featured in the cast: Imogene Coca, Maxine Sullivan, Grace Carney, John Danelle, Norman Golden, Norberto Kerner. Thru 6/9. Call theatre for specifics. 92nd St. Y, 1395 Lexington Ave. (831-8603).

AMERICAN SHAKESPEARE REPERTORY—Hamlet, by William Shakespeare, and The Threepenny Opera by Bertolt Brecht & Kurt Weill in repertory. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 5/26. Theater 22, 54 W. 22nd St. (279-9321).

ARK THEATRE—Phil Bosakowski's *Chopin in Space*, a play in the form of a dream journey through time

THEATER

and space, celebrating the Polish spirit, from Chopin's time to the present; directed by Rebecca Guy; with Mary Lou Rosato, William Duff-Griffin, Sylvia Short, Paul Romero, William Mesnik. Thurs.-Sat. at 8, Sun. at 3 & 7; \$8. Ark, 131 Spring St. (226-7682).

BRITISH-AMERICAN THEATRE—Alan Ayckbourn's *Mother Figure*, Joanna Glass's *Canadian Gothic*, August Strindberg's *The Stronger*; directed by Ann Ciccollella. Fri.-Sat. at 8, Sun. at 3; \$6; thru 6/2. Theater, 7 E. 15th St. (777-3055).

CHELSEA PLAYERS—Mary Bozeman stars in *Glory!*, a play by Glenn Allen Smith that reveals the backstage life of a flamboyant woman evangelist in the 1920s. Also in the cast are Robert Caccamo, Belle Maria Wheat, Maggie Eldred, Karl Schroeder, and Jamie Forbes. Fri.-Mon. at 8:30; \$6; thru 6/2. McBurney YMCA Theatre, 215 W. 23rd St. (741-9229).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; \$10-\$12.50. Chicago Theater, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—*Angelo's Wedding*, Julie Bovasso's play about an Air Force veteran's attempt to unravel the mysteries of his youth on Staten Island; directed by Marshall W. Mason. With Cliff Gorman, William Hickey, Lynn Cohen, and Mari Gorman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$22.50-\$25. Circle Repertory Theatre, 99 Seventh Ave. So. (924-7100). Closed.

CITY THEATRE FESTIVAL—Jerry Slaff's *Casa Neurotica*, directed by Adam Zahler. 5/23, 25, 26. *The Hazard County Wonder*, written and directed by Bruce Peyton. 5/22, 24, 25, 27. \$6. New Theatre, 62 E. Fourth St. (673-0691).

ELT—Revival of *A Little Night Music*, the book by Hugh Wheeler, and music and lyrics by Stephen Sondheim; directed by Susan H. Schulman. Tues.-Sun. at 8, Sat. & Sun. at 2:30, thru 6/2. Equity Library Theatre, 103rd St. & Riverside Drive (663-2028).

THE FAMILY COMPANY—Revival of *Throw Down*, a tri-lingual musical written, composed, and directed by Marvin Felix Camillo depicting the lives of the world's most famous boxers and how they struggled to survive in society. Thurs.-Sat. at 8; \$6; thru 6/1. Family Theatre, 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; \$10. First Amendment Theatre, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild*, *Hey Mr. Rockefeller*, and *Can o' Worms*, political satire plus audience participation. Sat. at 8, Fri. & Sun. at 7:30; \$5. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060).

LA MAMA E.T.C.—*The Adventures of Rhubarb*, the *Rock and Roll Rabbit*, Chico Kasinor's fantasy, with music by Richard and Gary Logan, and directed by Andre De Shields. Thru 5/28, Meredith Monk's *The Games*; Tues.-Sun. at 7:30. La Mama Theatres, 74A E. 4th St. (475-7710).

LUNCHTIME THEATRE—Julie Jensen's *Day of the Races*, directed by John Moon, deals with two women who find strength in each other during a family crisis. With Dianne Busch and Estelle Greene. Mon.-Fri. at 12:15 p.m.; 5/27-31, 6/3-7. Admission and coffee FREE. Quagha Theatre, 108 W. 43rd (221-9088).

MARATHON '85—Annual festival of twelve one-act plays in three series, all new, by David Mamet, Shel Silverstein, Horton Foote, Alan Zweibel, Keith Reddin, Alan Zweibel, and more. The stars are Kevin Bacon, Amanda Plummer, John Fiedler, Jill Eikenberry, Sam McMurray, and Jane Hoffman. Thru 6/17; \$12-\$14. Call theater for specifics. Ensemble Studio Theatre, 549 W. 52nd St. (247-3405).

NEGRO ENSEMBLE COMPANY—Lonne Elder 3rd's *Ceremonies in Dark Old Men* tells of a middle-aged vaudevillian living with his daughter and memories of his late wife in 1950's Harlem; directed by and starring Douglas Turner Ward. Featured in the cast are Tracy Camila Johns, Walter Allen, Ruben Hudson, Bennett Junior, Graham Brown, Patty Holley, and Keith David. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7. Theatre Four, 424 W. 55th (246-8545).

PEARL THEATRE COMPANY—George Bernard Shaw's *Arms and the Man* (thru 5/24), and Shakespeare's *The Taming of the Shrew* (thru 5/31) in repertory. \$8. Call theater for specifics. Nameless Theatre, 125 W. 22nd St. (246-6538).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde*; Fred Fondren's play about an author being visited by his most famous character on the eve of his departure into exile in Paris. Fri.-Sat. at 8, Sun. at 3; \$6. Prometheus, 239 E. 5th St. (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche*; Federico Garcia Lorca's *Bodas de Sangre*

(*Blood Wedding*); *Puerto Rico: Encanto y Cancion*, music by composers of past and present times; and *Donna Francisquita*, a zarzuela. \$18-\$20; thru May. Gramercy Arts Theatre, 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep*, a penny-dreadful. Thurs.-Sun. at 8; \$20. *Salambo*, an erotic tragedy freely adapted from the Flaubert novel; written and directed by Charles Ludlam, plays Tues. & Wed. at 8, \$15. Theater, One Sheridan Sq. (691-2271).

ROYAL COURT REPERTORY THEATRE—*The Hit of the Year*, play about a singer (Donna Harris) and the women who have helped her; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; \$8. Royal Court Theatre, 301 W. 55th (997-9582).

SOHO REP—Shakespeare's *The Winter's Tale*, featuring magic, romance, an original score; directed and scored by Anthony Bowles. Thurs. & Fri. at 8, Sat. at 5:30 & 9:30, Sun. at 4 (closes 6/16 at 8). From 5/24. Theatre, 401 E. 29th (679-8828).

THIRD STEP THEATRE COMPANY—Al D'Andrea and Margit Ahlin's *Onlyman*. Featuring Margit Ahlin, Laura Austin, David Bradza, and Bernadette Sullivan; directed by Al D'Andrea. 5/22-26, at 8. \$7. The New Theatre, 62 E. 4th St. (865-1094).

13TH STREET THEATRE—Israel Horowitz's *The Indian Wants the Bronx*; Tues. & Wed. at 7:30, Sun. at 9:30; \$6; in repertory with Israel Horowitz's *Line*; Tues. & Wed. at 9, Thurs. at 7:30; \$6. 13th Street Theater, 50 W. 13th Street (675-6677).

WEST SIDE REPERTORY—A revival of George Bernard Shaw's *Candida*, a romantic comedy involving an eternal triangle; directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; \$7; 5/31-9/1. Theatre, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AUTUMN AFTERNOON IN A SUBURBAN BACKYARD—Richard Taylor's play, described by the title, directed by Joseph Uchitel. Thurs.-Fri. 5/23, 24 at 4, Sat., 5/25 at 2:30; FREE. Bruno Walter Auditorium, Lincoln Center Public Library, 111 Amsterdam Ave. (870-1630).

BE HAPPY FOR ME—Jerry Sterner's new comedy involving two brothers (David Groh and Phil Bosco) who find themselves in love with the same woman at the same time; directed by John Ferraro. Tues.-Sat. at 8, Sun. at 3; thru 5/25. Judith Anderson Theatre, 422 W. 42nd St. (279-4200).

CHEROKEE COUNTY—Alan Ball's high-school romance is set in the South in 1966; directed by Roger T. Danforth. Featured in the cast are Ellen White, Clark Brown, Carol McCann, Lea Floden, Karen Sederholm, and Ashley Gardner. Thru 6/1; \$8. Murphy Center, 555 E. 90th St. (534-5366).

DANGEROUS CORNER—J. B. Priestly's 1932 psychological drama dealing with truth and illusion was his first play. It's set at a chic dinner party in an English country home. Featured in the cast are Lou Brockway, Lennert Vretholm, Gloria Cahill, Margaret Lusco, and Barbara Costigan; directed by Ken Bachold. Thurs.-Sat. at 7:30, Sun. at 4; thru 6/2; \$6. 18th St. Playhouse, 145 W. 180th St. (929-3567).

DIARY OF A NEW YORK LADY—*During Days of Horror, Despair, and World Change*, an adaptation of the work of Dorothy Parker; directed by Wendell Cordtz; with Kevin Maloney, Colleen O'Neill, Richard Sore, and Stephen Pell. Fri. & Sat. at 9, Sun. at 7; thru 6/9; \$7. Limbo Theatre, 647 E. 9th St. (777-0536).

DOCTOR FAUSTUS—Christopher Marlowe's drama "adapted and tailored for a more modern sensibility," in an 80-minute version. Wed.-Sat. at 8, Sun. at 3; \$8; thru 6/2. Susan Bloch, 307 W. 26th St. (722-1200).

FEAST OR FAMINE—Sondra Segal and Roberta Sklar's comedy about our daily relationship to food, presented by the Women's Experimental Theatre. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$8-\$12; thru 5/26. Interart Theatre, 549 W. 52nd St. (249-4200).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.-Sun. at 8, Sun. at 3; \$8. Richard Allen Center Theater, 36 W. 62nd St. (489-1940).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the wonderful, funny, and charming musical, with music and lyrics by Stephen Sondheim. Fri., Sat., Sun. & Wed. at 8; \$10; thru 6/2. Theater of Magic and Transformation, 771 West End Ave. (663-5380).

GLORY!—Glenn Allen Smith's play reveals the backstage life of a flamboyant woman evangelist in the 1920s; starring Mary Bozeman and directed by Kate Gifford. Fri.-Mon. at 8:30; \$6; thru 6/2. McBurney YMCA Theatre, 215 W. 23rd St. (741-9229).

IN SAVOY, YES IS FOR A VERY YOUNG MAN—A play of the Resistance movement in France by Gertrude Stein. Wed.-Sat. at 8; \$5-\$8; thru 6/1. Medicine Show, 6 W. 18th St. (255-4991).

LIGHTS OUT—A play about two men's friendship throughout one's tragic illness, by Peter Sieruta; directed by Michael Goldberg. Fri., Sat. at 8, Sun. at 3; \$6; thru 5/26. Gene Frankel, 36 W. 62 (944-5877).

THE LLOYD ADAMS CHRONICLES—T. J. Walsh's comedy about a novelist, three women, and how his life begins to imitate his art; directed by Howard Schaefer. Sat.-Mon. at 8; \$6; 5/22-6/8. ATA, 314 W. 54th St. (873-1377).

MACABRE GAME OF MUSICAL CHAIRS—Nomi Rubel's play about a sixteen-year-old girl with interracial parents and how she is forced to solve an emotional dilemma. Featured in the cast are Ben Kelman, Robert E. Miller, Judy Stoll, Rivca Szatman, Ray Thomas, and Winnie Blake. Plays Thurs.-Sat. at 7:30, Sun. at 7; \$8; 5/23-26. Our Studios Theatre, 147 W. 24th St. (874-6297).

MARTIN EDEN—An adaptation of Jack London's novel about a man who finally gets what he wants but by then has long ceased to need it. Fri. & Sat. at 8; \$8; thru 6/1. Theater, 430 W. 14th St. (989-8931).

NIGHT MUST FALL—A revival of Emyln Williams's great old suspense drama revolving around a repressed spinster irresistibly attracted to a man she suspects of being a cold-blooded killer; starring Alan Brooks and Tessa Mills; directed by Neal Weaver. *A Meat & Potatoes* production. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 6/16. Alvina Krause Theatre, 306 W. 38th St. (564-3293).

PASSING ON THE RIGHT AND OTHER ACCIDENTS OF LIFE—*A Gay History*. Tom Keegan and Davidson Lloyd have woven together several stories concerning the journey of two male lovers; directed by Dan McKereghan. 5/22-24, 29-31 at 8; 5/25 & 6/1 at 7 & 10, 5/26 & 6/2 at 3 & 7; \$8. Ohio Space Theatre, 66 Wooster St. (807-4990).

THE PHILANDERER—A revival of George Bernard Shaw's comedy; directed by Marilyn C. LaRocco. Featured in the cast are Elise Stone, John Boyle, Stanley Seidman, Lisa Elliott, and Thomas Holt Godfrey. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 6/2. Sacred Hearts Theater, 309 E. 33rd St. (LT-1-6470).

THE ESCAPE—Victor Power's comedy drama, set in Ireland, about a priest who decides to leave the priesthood after 15 years; directed by Jim Barry. 5/22-25, 29-6/1 at 8, 5/26 & 6/2 at 3; \$8-\$10. Performed by The Thomas Davis Players. *The Vortex*, 164 Eleventh Ave. (1-718-204-1151).

SAVINGS—Dolores Prida's play about a group of multi-ethnic neighborhood people and store owners threatened with eviction by the spread of gentrification; directed by Max Ferra. Wed.-Sat. at 8, Sat. & Sun. at 3; \$8. INTAR, 508 W. 53rd St. (279-4200).

SEA ROCK CHILDREN IS STRONG CHILDREN—The Caribbean Theatre of the Performing Arts presents a dramatic comedy with music written and directed by Paul Webster. It is set in Barbados in a red-light district and tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; \$6-\$10; thru 6/30. Billie Holiday Theatre, 1368 Fulton St., Bklyn (718-636-0918).

SIMPSON STREET—Edward Gallardo's look at life in the South Bronx where a family is struggling to survive; directed by Miriam Colon (who also stars in it). With Martha de la Cruz, Eva Lopez, Freddy Valle, Laura Elena Surillo, and Irida Polanco. Performed in English Wed.-Fri. at 7:30; in Spanish Sat. & Sun. at 2:30 & 7:30; \$10; thru 6/2. Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).

SUMMIT CONFERENCE—Robert David MacDonald's play, set in 1941, with Hitler and Mussolini planning for a madman's war; directed by Richard Romagnoli. Wed.-Sat. at 8, Sun. at 3, Mon. at 8; \$8; thru 6/9. TOMI Theatre, 23 W. 73rd St. (279-4200).

UPWARDLY MOBILE HOME—The Split Britches Company performs the story about actors who are trying to live under the Brooklyn Bridge to see who can stand it the longest, in order to win a mobile home. Wed.-Sat. at 8, \$60; thru 6/1. Shandol Theater, 137 W. 22nd St. (480-8076).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York Magazine* will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BILL BARRETT—Welded aluminum and steel sculptures, thru 6/1. Kourou, 831 Madison (879-5454).

JOHN BEARDMAN/LISA HYATT/RICHARD ROSENBLUM—Abstract paintings/Paintings of houses in Florida/Sculpture. Thru 5/31. Stone, 48 E. 86th (988-6870).

ANNE BLODGETT—Paintings of lakes, ponds, and shorelines, thru 5/24. Marbella, 8 E. 72nd (288-7809).

ANTONIO CLAVE—Paintings, drawings, sculpture and prints, thru 5/31. Silberberg, 16 E. 79th (861-6192).

WILLIAM CROZIER—Sculptures of reclining figures, in bronze, from 1973-1985, thru 6/8. Fourcade, 36 E. 75th (535-3980).

JOHANNES DORFLINGER—Abstract paintings, thru 6/7. Cordier & Ekstrom, 417 E. 75th (988-8857).

RUSSELL FORESTER/CHESTER KASNOWSKI—Plywood sculptures covered with Formica, containing miniature neon bulbs and light-emitting diodes/Works that combine images and text. Thru 6/1. Undang, 23 E. 74th (288-7004).

KLAUS FUSSMANN—Landscapes with self-portraits in them and still-life paintings, thru 6/1. Lefebvre, 47 E. 77th (744-3384).

CATHY GROPPER—Paintings that are a pictorial diary of this artist's experiences during a stay in Benares, thru 6/15. Foxworth, 33 E. 65th (772-3460).

SIMON HARLING/SALLY AMSTER—English and Irish landscape paintings/Expressionistic landscape paintings. Thru 6/1. Sachs, 980 Madison (734-7795).

ANTONIUS HOECKELMANN—Sculptures, drawings and prints, from 1961-1984, by this German artist, thru 5/29. Kren, 22 E. 65th (861-9933).

WILL HORWITT—Linear steel sculptures made with an industrial laser, thru 5/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GEORGES JEANCLOS—Figurative terracotta and bronze sculptures, 5/22-7/6. Bernard, 33 E. 74th (988-2050).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovessy, 897 Madison (628-6886).

PAT KECK—Carved wooden sculptures of life-size warriors, thru 6/15. Hamilton, 19 E. 71st (744-8976).

TSCHANG-YEUL KIM—Paintings of drops of water that form patterns, thru 6/1. Staempfli, 47 E. 77th (535-1919).

ARISTIDE MAILLOL/ALEXANDER ARCHPENKO/ALEXANDER CALDER—Sculptures, paintings, watercolors and drawings by all three. Thru 5/31. Perls, 1016 Madison (472-3200).

FRANZ MARC/WASSILY KANDINSKY—A portfolio of woodcuts/"Kleine Welten" (Little Worlds) prints. Thru 5/31. Hutton, 33 E. 74th (249-9700).

MAUREEN MC CABE—Recent assemblages that depict the artist's own fairy tales, thru 5/25. Friedman, 26 E. 82nd (794-8950).

KURT SCHWITTERS—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).

CHARLES SEPLWIN—Abstract sculpture in steel, thru 5/25. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Early paintings, from 1946-1962, by this Abstract Expressionist, thru 5/25. Ericson, 23 E. 74th (737-6155).

BETH AMES SWARTZ—Selected works, 1975-1985, including pieces made of layered paper that has been burned, and more recent mixed-media works on canvas, thru 5/25. ACA, 21 E. 67th (628-2440).

JOAN THORNE—New paintings that are expression-

istic, abstract and thick-surfaced, plus pastels, 5/22-6/21. Graham Modern, 1014 Madison (535-5767).

ANDY WARHOL—Early prints and small paintings, including portraits of Liz Taylor, Marilyn Monroe, Mao Tse-tung, others, thru 5/30. Goldberg, 1045 Madison (288-1276).

RICHARD ZIEGLER—Paintings, drawings, and prints by this German Expressionist, thru 6/22. Goethe House, 1014 Fifth (744-8310).

57th Street Area

JAMES APOPOVICH—Figurative and still-life paintings and drawings, thru 5/29. Schoelkopf, 50 W. 57th (765-3540).

ARAKAWA—Recent drawings that are composed of layered elements, such as broken sentences, covered by a veil of color, thru 6/15. Herstand, 24 W. 57th (664-1379).

GIFFORD BEAL—Impressionistic paintings by this artist (1879-1956), who studied with William Merritt Chase, thru 5/25. Kraushaar, 724 Fifth (307-5730).

FERNAND BOTERO—A recent series of paintings inspired by the bullfight, thru 5/25. Marlborough, 40 W. 57th (541-4900).

RODOLPHE BRESLIN/ODILON REDON—Prints by both, thru 6/29. Fitch-Febvre, 5 E. 57th (688-8522).

STEPHEN BUCKLEY/RICHARD HAAS—Abstract paintings from the seventies composed of unlikely materials such as house paint, liquid linoleum, carpeting, old clothes/Recent pastel drawings of New York buildings. Thru 5/24. Alexander, 20 W. 57th (757-3721).

RICHARD CALABRO—Architectural reliefs and drawings, thru 6/15. Shippee, 41 E. 57th (319-2044).

ALEXANDER CALDER—Works from the artist's personal collection, including sculpture, stables and mobiles, thru 6/15. Pace, 32 E. 57th (421-3292).

PETER CHEVALIER—Paintings that create a "psychic climate," by a Berlin artist, thru 5/25. Lühring, Augustine & Hodes, 41 E. 57th (752-3366).

GIORGIO DE CHIRICO/ANDY WARHOL—"Warhol Verso De Chirico"—paintings by De Chirico, and by Warhol, in homage to De Chirico, thru 6/30. Del Re, 41 E. 57th (688-1843).

CHUCK DUGAN/JAMES SURLS/ALBERTO GIACOMETTI—Four large-scale abstract paintings with figurative elements/Four large sculptures/Drawings from each decade of the artist's career. Thru 6/1. Frumkin, 50 W. 57th (757-6655).

JACK EARL—Sculptures that incorporate found photographs, thru 5/29. Portnoy, 162 W. 56th (757-0461).

KAREN ERLA—Paintings, monoprints and collages, thru 6/8. Phoenix, 30 W. 57th (245-5095).

R. M. FISHER—"Lamp" sculptures made from industrial parts and found objects, thru 6/2. Baskerville + Watson, 24 W. 57th (582-0058).

ARTHUR GIBBONS—Recent abstract sculptures made of colored steel, thru 5/25. Emmerich, 41 E. 57th (752-0124).

SIDNEY GOODMAN—Figurative drawings, in charcoal and pastel, thru 5/30. Dintenfuss, 50 W. 57th (581-2268).

ALEXANDRE HOGUE—Landscape paintings depicting Big Bend National Park in Texas, by a 1930s Dust Bowl painter, thru 6/15. French, 41 W. 57th (308-6440).

BRYAN HUNT—Two groups of recent sculpture based on waterfalls, including bronze wall reliefs, and free-standing sculptures made of plaster, steel and wood that are part of a commission for a park in Barcelona, thru 6/8. BlumHelman, 20 W. 57th (245-2888).

DICK JEMISON—Paintings in a series entitled "Earth Notes," with iconography that refers to primitive cultures, thru 5/25. Segal, 63 E. 57th (486-2297).

LESTER JOHNSON—Recent figure paintings, thru 6/7. Zabriskie, 724 Fifth (307-7430).

HARRY KOURSAROS—Narrative paintings with mythological imagery, thru 6/1. Haber Theodore, 24 W. 57th (541-9393).

EDMUND LEWANDOWSKI/GUY PENE DU

BOIS—Watercolors of Amish farms/Paintings from the '20s and '30s. Thru 5/23. Deutsch, 20 W. 57th (765-4722).

HITCH LYMAN/GARY KULAK—Small watercolor paintings which document the artist's recent journeys through Greece and Turkey/Bronze and steel sculptures that focus on variations of scale in chairs and benches, thru 6/14. Kornblies, 20 W. 57th (586-1178).

FRED MEYER—Terracotta and bronze sculptures, and paintings in gouache, thru 6/1. Midtown, 11 E. 57th (758-1900).

MIES VAN DER ROHE—Sketches, thru 5/25. Proetch, 37 W. 57th (838-7436).

JOHN MONTI/PHOEBE ADAMS—Sculpture by both, thru 5/21. Borgenicht, 724 Fifth (247-2111).

LUIGI ONTANI—Paintings with subject matter drawn from many sources, such as mythology, the dictionary, the artist's own travels, thru 5/25. Tilton, 24 W. 57th (247-7480).

IRENE RICE PEREIRA—Large-scale figurative drawings and watercolors, thru 6/8. Zarre, 41 E. 57th (752-0498).

OSVALDO ROMBERG—Abstract paintings of the cosmos, thru 6/6. De Nagy, 41 W. 57th (421-3780).

JUDITH ROTHSCHILD—Recent paintings based on the legend of Achilles, and on Robert Fitzgerald's translation of *The Iliad*, thru 6/1. Iolas-Jackson, 52 E. 57th (755-6778).

AMY F. SCOTT/PATRICIA TOBACCO FORRESTER—Floral and still-life drawings in colored pencil/Large-scale watercolors of woodland and tropical scenes. Thru 5/22. Fischbach, 24 W. 57th (759-2345).

T. L. SOLIEN—Paintings with diagrammatic images, thru 6/1. Getler/Pall/Saper, 50 W. 57th (581-2724).

RICHARD TUSCHMAN—House-shaped balsa wood constructions with figures inside them, thru 6/1. Markel, 50 W. 57th (581-1909).

CHARMION VON WIEGAND—A retrospective of abstract paintings, gouaches and collages, from 1945-1965, thru 6/1. Pearl, 38 E. 57th (838-6310).

RICHARD ZIEGLER—Paintings by a German Expressionist, thru 6/22. Rosenberg, 20 W. 57th (757-2700).

East Village

JEFF ADAMS—Figurative and abstract works on paper in pastel, mostly large-scale, thru 5/31. Facchetti Burk, 328 E. 11th (477-3385).

JONATHAN ADOLPHE—Oil, sand, and masks on canvas, thru 6/10. Vox Populi, 511 E. 6th (477-2279).

ROBIN VAN ARSDOL—Paintings with imagery derived from childhood paranoias about war, thru 6/2. Now, 430 E. 9th (674-3211).

CHARLES BOONE—Two-panel paintings with images from childhood, thru 6/9. Christminster, 336 E. 5th (475-8369).

JOANNE BROCKLEY—Sculptures made of found objects, in a series entitled, "Urban Aberrations," 5/23-6/23. Avenue B, 167 Ave. B (473-4600).

ROBERT GWATHMEY—Drawings, watercolors and oil paintings by this social realist, who taught at Cooper Union from 1942-1968, 5/24-6/20. Cooper Union, Third Ave. at 7th St. (254-6300).

DAZE—Recent large-scale canvases with spray paint, plus watercolors and drawings, thru 6/9. Eastman-Wahmendorf, 216 E. 10th (420-9109).

PETER DRAKE—New works on paper and canvas, thru 6/2. Sharpe, 175 Ave. B (777-4622).

ROBERTO JUAREZ—80 intimate collages, paintings, and drawings, thru 5/24. La Mama, 6 E. 1st (505-2476).

JEFF KOONS—Ball-shaped sculptures cast in metal or injected with liquids, thru 6/2. International With Monument, 111 E. 7th (420-0517).

MARK KOSTABI—New paintings, thru 6/9. Semaphore East, 157 Ave. B (475-2130).

LOUISE LAWLER—Handmade souvenirs that reflect the current state of the East Village, thru 5/26. Nature Morte, 204 E. 10th (420-9544).

MARGOT MCLEAN—An installation of mixed-media pieces about corporate interference with the environment, thru 6/9. Art City, 439 E. 9th (420-0867).

LUCIO POZZI—Small oil paintings, 1982-1985, thru 5/26. M-13, 440 E. 9th (505-9016).

RICK PROL—Recent paintings, sculpture, and drawings with "low-life" images, thru 6/2. B-Side, 543 E. 6th (477-6792).

DAN RIZZIE—Works on paper, thru 6/19. Gallery Lafayette, 430 Lafayette (420-8880).

JOHNNY SWING—Kinetic "action" sculpture, thru 5/29. St. Marks, 411 E. 9th (505-9716).

PAMELA WYE—New paintings that illustrate this artist's own versions of mythology, cosmology and sexuality, thru 6/9. Pictogram, 443 E. 9th (865-5476).

SoHo and TriBeCa

HERMANN ALBERT—Neo-metaphysical paintings by a German painter, thru 6/1. Sander, 51 Greene (219-2200).

WILLIAM ANTHONY—Small paintings and drawings, thru 6/11. Herlin, 68 Thompson (431-8732).

CHARLES ARNOLDI—Paintings on plywood, the surface of which is cut into hundreds of jagged angles with a chainsaw, thru 6/1. Cowles, 420 W. Broadway (925-3500).

BEDRI BAYKAM—Neo-expressionist paintings with graffiti, thru 5/31. Martin/Molinary, 152 Wooster (777-4207).

DAVID BOWES—New paintings, thru 5/25. Shafrazi, 163 Mercer (925-8732).

MARIE-ANNICK BROWN—Paintings and drawings that comment on current events, such as the Goetz case and U.S. intervention in Latin America, 5/24-6/12. Prince Street, 121 Wooster (226-9402).

DAVID BRYSON—Abstract paintings, in oil, thru 5/26. Rosenberg, 115 Wooster (431-4838).

JACK CHEVALIER—Carved and painted wooden constructions, thru 5/25. Adler, 578 Broadway (925-3336).

JAY COOGAN—Large-scale wooden sculptures painted in lush colors, with anthropomorphic references, 5/28-6/22. Knowlton, 153 Mercer (431-8808).

GREGORY CRANE/R. L. KAPLAN/JUNE LEAF—Paintings of mural-like panoramas/Paintings with urban iconography/Imaginary landscape paintings with figures, thru 6/30. Thorp, 103 Prince (431-6880).

EMILIO CRUZ—Neo-expressionist paintings, thru 6/8. Hand in Hand, 568 Broadway (219-1844).

ADAM CVIJANOVIC—One large allegorical painting in four sections, thru 5/25. Cutler, 164 Mercer (219-1577).

JUDITH DEIM—Paintings of Spanish gypsies, Arab musicians, African villages, thru 6/8. Court, 61 Sullivan (219-17950) and Cornelius, 170 Fifth (243-7171).

MARK DI SUVERO—Steel sculptures from the past two years, thru 6/29. Oil & Steel, 157 Chambers (964-1567).

MATTHEW FEINMAN—Pastels and oil paintings that contain multiple images of still lifes, landscapes and Hebrew calligraphy, thru 5/22. Blue Mountain, 121 Wooster (226-9402).

JOAN FINE—Sculptures that resemble old toys, made of wood and found objects, painted in flat, pastel colors, thru 6/1. 14 Sculptors, 164 Mercer (966-5790).

LAYMAN FOSTER—Figurative paintings with bold colors, thick brushstrokes, thru 5/29. Szoke, 164 Mercer (219-3510).

GILBERT & GEORGE—"New Moral Works"—large-scale, hand-dyed photographic works, thru 6/16. Sonnabend, 420 W. Broadway (966-6160).

ELIZABETH GINSBERG—Abstract paintings and works on paper, thru 6/29. Nichols, 83 Grand (226-1243).

ALAN GLOVSKY—An installation entitled, "Still Water/Aqua Blanca," thru 5/26. 22 Wooster (431-6445).

HANS HAAKE—Four multi-media works dealing with the social, political and cultural inequities of our times, thru 5/28. Weber, 142 Greene (966-6115).

NANCY HAYNES—Geometric paintings with intersecting rectangular panels built up in stages of relief, thru 5/29. Gibson, 568 Broadway (925-1192).

ERIC HOFFMAN/NATHAN FARB—Abstract paintings with brilliant colors and sweeping gestural marks, in a series called "Santa Cruz"/Large-scale color photographs of the Adirondacks. Thru 5/25. Twining, 568 Broadway (431-1830).

NEIL JENNEY—Early paintings and sculpture, from 1967-1970, including works from private and museum collections, as well as from the artist's studio, thru 6/8. Carpenter + Hochman, 420 W. Broadway (219-0110).

PEDER JOHNSON—Landscape paintings, including several works made during a recent visit to Cuba, thru 5/24. Prince Street, 121 Wooster (226-9402).

DAVID KAPP—Recent paintings and drawings, 4/27-6/1. Manhattan Art, 81 Greene (219-2007).

JANE KAUFMAN—Screens and beaded crazy quilts, thru 6/1. Steinbaum, 132 Greene (431-4224).

MAURIE KERRIGAN—Frescoes, sculpture and drawings in an exhibition entitled, "Portholes and Other Routes," thru 5/29. Hutchinson, 138 Greene (966-3066).

MARTIN KIPPENBERGER—Paintings that contain representational forms in front of, or embedded in abstract color fields, 5/25-6/15. Metro Pictures, 150 Greene (925-8335).

PIOTR KLEMENSIEWICZ—Paintings of landscapes in which a flood or earthquake appears to have taken place, thru 6/1. Bryers, 111 Greene (925-8058).

MARK KOSTABI—New paintings, thru 6/15. Semaphore, 462 W. Broadway (228-7990).

JANIS KRASNOW—A site-specific installation of paintings, thru 5/31. 62-66 White. Open all day and night.

SOL LEWITT/JENE HIGHSTEIN/GEORGE CREMER—Recent sculpture by all three. Thru 6/1. Esman, 70 Greene (219-3044).

PETER LOBELLO—Wooden sculptures, thru 6/1. Rentschler, 72 Greene (431-7550).

DAVID LOEB—Monumental still-life paintings with massive forms that resemble altars or tombs, 5/24-6/12. First Street, 386 W. Broadway (226-9011).

ANNE MARCHAND—Abstract paintings that refer to landscapes, thru 6/2. Blom & Dorn, 164 Mercer (219-0761).

MIHAIL—Cast bronze sculptures of elephants, made from life, thru 5/31. Hirondeille, 476 Broome (925-1538).

SABINA MIRRI—Pastel drawings on canvas, with references to Italian cultural heritage, thru 6/5. Nosei, 100 Prince (431-9253).

CECILE OPRON—Highly-detailed seascape paintings, thru 6/1. Littlejohn-Smith, 133 Greene (420-6090).

FREDERICK ORTNER—Landscape and figure paintings in oil and watercolor, 5/24-6/12. Bowery, 121 Wooster (226-9543).

MIMMO PALADINO—New paintings and sculpture, thru 5/31. Sperone Westwater, 142 Greene (431-3685).

ELLEN PHELAN—Abstract paintings with elements of landscape, thru 5/25. Toll, 146 Greene (431-1788).

FELICIA RENE—Abstract sculptures in wood and stone, thru 5/25. Ceres, 91 Franklin (226-4725).

DAVID SALLE—New mixed-media paintings, thru 5/25. Boone, 417 W. Broadway (431-1818).

EDWIN SCHLOSSBERG—Drawings and photographs exploring ways to see through language, thru 6/22. Feldman, 31 Mercer (226-3232).

RAYMUNDO SESMA—Monochromatic paintings with symbols by a Mexican artist, thru 6/2. Kerr, 76 Greene (219-0395).

ALAN SINGER/DAVID SIPRESS—Oil paintings with abstract and figurative imagery/Sculpture and drawings, Thru 6/1. 55 Mercer (226-8513).

HUNT SLOMOM—Oil paintings in a series entitled, "All About Eden," thru 6/1. Braathen, 76 Duane (732-4029).

DENNIS SMITH—A tribute to this artist, whose career was tragically cut short at the age of 32, in an exhibition of paintings made between 1977-1983, thru 5/31. Kind, 136 Greene (925-1200).

FRANCIS HOPKINSON SMITH—Watercolors and drawings of Europe by this American watercolorist and illustrator (1838-1915), thru 6/15. Jordan-Volpe, (505-5240).

CHRISTOPHER SPROAT—Sculptures which use a painted black armature to house neon or incandescent lamps, thru 5/25. Stoler, 13 White (966-5090).

FRANCINE TINT—Recent abstract paintings, thru 6/4. Hirondeille, 476 Broome (925-1538).

NIGEL VAN WIECK—Paintings with haunting, melodramatic imagery, thru 5/25. Germans Van Eck, 420 W. Broadway (219-0717).

PAMELA WEADICK—Landscape paintings, thru 6/1. White Columns, 325 Spring (964-4212).

PAUL WONG—Sculptural wall constructions made of bamboo and bittersweet painted with acrylic and encaustic, thru 6/15. Condoso/Lawler, 76 Greene (219-1283).

BILL WOODROW—Sculptures made of cut sheet metal and found materials, thru 6/8. Gladstone, 152 Wooster (505-8690).

LONNIE YONGUE—Figurative paintings, thru 5/25. Neo Persona, 51 Hudson (966-5105).

IGNACIO ZUAZO—Recent sculpture made of discarded machinery and dismembered store mannikins, plus paintings, 5/22-6/15. Harm Boukaert, 100 Hudson (925-6239).

Other

ERIC BAINBRIDGE—New sculpture by a British artist, 5/23-6/26. Ala, 32 W. 20th (741-3344).

THOM COONEY CRAWFORD/TOBI KAHN—Paintings and sculpture with religious symbols in them/Abstract paintings that refer to landscapes. Thru 6/9. Studio K, 12-15 Jackson Ave., LIC (718-784-0591).

VALENTINA DUBASKY—Monotypes of her "Stag" series, thru 5/31. Jay, 13 Jay (925-9424).

ANDRA ELLIS—Ceramic platters and sculptures with a variety of colored slips and glazes, thru 6/1. Greenwich House Pottery, 16 Jones (242-4106).

WALTER GAUDNEK—An installation of paintings which are linked together forming walls, towers and passageways, becoming a labyrinth, thru 6/21. Grey Gallery, 33 Washington Place (598-7603).

BRION GYSIN/PATON MILLER/PATRICIA NIX—Ink and watercolor paintings of Morocco/Expressionistic paintings with figures and house-like forms/Assemblages. Thru 6/8. Tower, 45 W. 18th (620-0505).

GEORGE IVANCIU—Fantasy paintings of plants and animals, thru 6/22. Hayot, 1729 Second Ave. (410-3323).

ROB JONES—Twenty Plexiglas sculptures that resemble shrouds, and charcoal drawings inspired by New York nightlife, thru 6/1. Perlson, 430 W. 14th (675-7503).

WILLIAM JUNG/CHARLES YUEN—Paintings about Asian-American culture by both. 5/10-6/1. Basement Workshop, 22 Catherine (732-0770).

ISAMU NOGUCHI—Akari light sculpture and steel sculpture, thru 6/14. Flushing Gallery, 136-73 41st Ave., Flushing (718-463-7700).

LIZ QUANTOCK/RONNIE WOLF—Leaded stained glass pieces with animal imagery/Fused glass relief works inspired by a trip to Kenya. Thru 6/1. Glass Workshop, 142 Mulberry (966-1808).

ROBERT QUIGLEY—Paintings and assemblages that examine the cycles of nature, thru 6/29. Zim-Lerner, 123 University Place (777-1907).

DIEGO RIVERA—Watercolors and drawings, thru 6/28. Martin, 213 E. 49th (980-8104).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Drawings by Boudin, Chasseriau, Delacroix, Dubuffet, Giacometti, Renoir, Seurat, others; thru 5/24.

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Works by four Finnish ceramic artists; thru 6/21.

C.D.S.—13 E. 75th (772-9555). A survey of Latin American art, with works by Botero, Cuevas, Kahlo, Matta, Torres-Garcia, others; thru 6/30.

CARUS—872 Madison (879-4660). Works of the early 20th-century avant-garde movements, by Beckmann, Delauney, Kupka, Malevich, Schwitters; thru 6/1.

DAVIS & LANGDALE—746 Madison (861-2811). 62 drawings and watercolors by British artists of the 18th, 19th and 20th centuries, including Blake, Constable, Turner, Whistler, others; thru 5/31.

FORUM—1018 Madison (772-7666). Works by artists of the '30s and '40s, including Avery, Davis, Hartley, Marsh, Weber, others; thru 5/31.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Fiebleman, Gaunce, Johns, Swindell, Ward, others; thru 7/31.

GROLIER CLUB—47 E. 60th (838-6690). "The Gothic Revival"—an exhibition of 18th-century books; thru 6/8.

HAIME—1000 Madison (772-7760). Pastels by 49 artists, among them Beal, Beckman, Clemente, de Kooning, Jacquette, Thiebaud; thru 6/15.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Arts of the American Renaissance," with works by

Blum, Cox, Davies, Eakins, Tiffany, and others; thru 5/31.

HOFFELD—1020 Madison (734-5505). Surrealist works by women, including Carrington, Eluard, Fini, Lamba, Sage, Tanning, others; thru 6/8.

KNOEDLER—19 E. 70th (794-0550). Paintings by de Kooning, Diebenkorn, Gottlieb, Pollock, Stella, others; thru 5/30.

MAZOH—13 E. 76th (737-2203). 20th-century works of art by de Kooning, Matisse, Mondrian, Picasso, Twombly, others; thru 6/1.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by painters who investigate the nature of the paint surface, including Barth, Bleckner, Deutsch, Rice, Wool, others; thru 6/15.

SHEPHERD—21 E. 84th (861-4050). 19th-century French and Western European sculpture in bronze and other media; thru 6/29.

SPANIERMAN—50 E. 78th (879-7085). Works on paper by American artists, including Anshutz, Benton, Demuth, Farny, Moran, others; thru 6/1.

SPANISH INSTITUTE—684 Park (628-0420). Spanish paintings from the collection of the Cintas Foundation, including works by de Ribera, El Greco, Goya, others; thru 6/17.

TAGHINIA-MILANI—1080 Madison (570-6173). Works by Edelson, Kozloff, Laufer, Ossorio, Scanga, others; thru 6/1.

WARD—9 E. 93rd (831-4044). Blown glass vessels from the 15th to the 19th centuries, and a collection of 16th-century stained glass panels; thru 6/15.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Leger, Moore, Roualt, Vuillard, others; sculpture by Archipenko, Arp, Manzu, Marini, Miro, Moore, others; thru 6/29.

WENDER—3 E. 80th (734-3460). Modern Chinese literati paintings; thru 6/15.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Works by a group of Irish artists who exhibited in Ireland's international art show "ROSC" (Poetry of Vision); thru 6/8.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th (399-5510). 20th-century American woodcuts, wood engravings and linocuts, by Avery, Barnett, Chase, DeWoody, Glankoff, Lichtenstein, Wesselman, others; thru 5/31.

BORGENICHT—724 Fifth (247-2111). Invitational group show; 5/23-6/21.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Folding screens by Jacobs, Sugerman, Youngerman; thru 6/15.

HEESY—50 W. 57th (942-0521). Master prints by Bartlett, Frankenthaler, Lichtenstein, Stella, others; thru 6/1.

HEIDENBERG—50 W. 57th (586-3808). Works on paper by Arp, Bonnard, Botero, others; thru 6/14.

JANIS—110 W. 57th (586-0110). Works by eight young American artists; thru 5/31.

KENNEDY—40 W. 57th (541-9600). Paintings of America by 35 artists, including Chase, Demuth, Davis, Sargent, others; thru 5/31.

MC KEE—41 E. 57th (688-5951). Paintings, drawings and sculpture by gallery artists; thru 6/14.

OSCARSSON HOOD—41 W. 57th (750-8640). Paintings by Brickhouse, Hambleton, Klauber, Ideal, Phillips; thru 6/1.

PROTETCH—37 W. 57th (838-7436). Works by Armanjani, Burton, Insley, Miss, Omlor, Poncelet, Reed, Woodman; thru 5/25.

ST. ETIENNE—24 W. 57th (245-6734). Expressionist prints by Beckmann, Dix, Grosz, Kandinsky, Nolde, others; thru 5/24.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th-18th centuries; thru 6/15.

East Village

KATZ—6-8 Ave. A (677-8055). Works by Baroff, Cheng, Godosky, Present, Stein, others; thru 5/31.

LIMBO—647 E. 9th (475-5621). "Salon des Beaux Arts"—works with classical subject matter by Bacca, Dillon, Jacobs, Neufeld, Weaver, others; thru 6/2.

POSTMASTERS—66 Ave. A (477-5630). Works by Bleckner, Lasker, Longo, Stephan; thru 6/2.

WOLFF—513 E. 6th (460-5844). Abstract paintings by Cyphers, Fisher, Glick, Lasker, Thompson; thru 6/16.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). Installations by five artists from different parts of the United States; 5/25-6/29.

ATLANTIC—164 Mercer (219-3183). Works by Fuerst, Porcaro, Yacila; thru 6/2.

ALTERNATIVE MUSEUM—17 White (966-4444). Works by Southern artists; thru 6/8.

BRANDT—568 Broadway (431-1444). Abstract sculpture by Dorner, Nestler, Spitzer; thru 5/30.

CLOCKTOWER—108 Leonard (475-3933). Paintings by nine contemporary Swiss artists; thru 6/2.

CONDESO/LAWLER—76 Greene (219-1283). Drawings by Colville, Harms, McNulty, Pearson, Pierson, Thurlbeck; thru 6/1.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Grosvenor, Judd, LeWitt, Shapiro, Smith, Winsor; thru 6/1.

HELLER—71 Greene (966-5948). Works in glass by Brock, Edwards, Kuhn; thru 5/26.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works by artists who lived on the Lower East Side between 1948-1970; thru 6/30.

LORENCE-MONK—568 Broadway (431-3555). Surrealist works by Arschwager, Garrett, Gornick, Margritte, Man Ray, Tanning, others; thru 5/25.

MILLIKEN—98 Prince (966-7800). Works on paper by gallery artists; thru 6/5.

MUSSAVI—623 Broadway (505-2297). Works by Bronheim, Cerborino, Kriemelman; thru 5/30.

Other

AMERICAN ACADEMY OF ARTS AND LETTERS—Audubon Terrace, west of Broadway, between 155th & 156th Sts. (368-5900). Annual Awards Exhibition, with musical scores, typescripts of published books, works-in-progress, paintings and sculpture; thru 6/9.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Installations by Finkelpel/Monheit, Lanier, Ukeles, Vila; thru 6/1.

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West & Front St., Brooklyn (571-2206). Paintings by Azaceta, Carlson, Dickson, Glier, Rifka, others; thru 6/30.

CITY GALLERY—2 Columbus Circle (974-1150). "Not Painting"—prints and posters from The Lower East Side Printshop, by Barr, du Serech, Ford, Holland, others; thru 6/1.

FASHION MODA—2803 Third Ave., Bronx (585-0135). Paintings by graffiti artists, including AONE, KOOR, TOXIC; thru 6/12.

GREENWALD—181 Mott (219-1642). "Abstract Impressionism II"—with works by Dona, Hughes, Mekul, Palmer, Wang, others; thru 6/1.

JAMAICA ART CENTER—161-04 Jamaica Ave., Jamaica (658-7400). An exhibition of Pueblo paintings (1920-1950) from the Museum of the American Indian; thru 6/8.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). Works by artists who grew up in the Bronx, including Acconci, Goldberg, Held, Leslie, Rivers, Sperry, Sugerman; thru 6/9.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by artists who have taught at the school, including Agostini, Bell, DeNiro, Guston, Katz, Matter, Resnick, others; thru 5/24.

P. S. 1—46-01 21st St., LIC (718-784-2084). "Fresh Paint: The Houston School"—works by Houston artists; "Just Images: Swedish Photography Now"; "Special Project: Barry Goldberg"; thru 6/23.

Photography

ARBITRAGE—99 Spring (334-9755). Works by six Austrian photographers; thru 6/11.

TINA BARNEY—Nine large-scale color photographs of families in a small resort community in New England, thru 5/31. Tatistcheff, 50 W. 57th (664-0907).

LINDA BUTLER—Photographs of Shaker design, thru 5/24. Pfeifer, 568 Broadway (226-2251).

EILEEN CAREY—Polaroid portraits, thru 6/1. Concord, 451 Broome (925-2994).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored photographs of Japan, China, and Hong Kong, circa 1890, thru 5/31.

DENNIS FARBER—Abstract paintings on color photographs, thru 5/25. Miller, 38 E. 57th (319-1800).

LARRY FINK/ANTHONY HERNANDEZ—Photographs of celebrations/A photographic study of Beverly Hills and its inhabitants. Thru 6/15. Burden, 20 E. 23rd (457-8790).

PATRICK-BAILLY-MAITRE-GRAND/ROBERT MUNROE—20 modern daguerreotypes, with images such as garbage bags, men's trousers hanging upside down/Photographs of a stream in upstate New York, thru 5/24. Pfeifer, 568 Broadway (226-2251).

ED GRAZDA/DOUGLAS SANDHAGE—Photographs by both of Robert Wilson's 1971 production "Deafman Glance," thru 6/30. DTW, 219 W. 19th (737-7142).

GARY GROSS/FRANCES MURRAY—Photographs of children by both. Thru 6/15. Neikrug, 224 E. 68th (288-7741).

I. C. P.—1130 Fifth (860-1777). Tues. 12-8, Wed-Fri. 12-5, Sat-Sun. 11-6. Modernist photographs from the collection of Carlos Cruz, a Chilean architect, including works by Coburn, Cunningham, Depero, Modotti, Moholy-Nagy, others; thru 6/16...Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 6/9.

RUSSELL LEE—Photographs of street life in Harlem, from 1935-1936, thru 5/31. Ledel, 168 Mercer (966-7659).

SOL LEWITT/JACK SAL—Photographs by both, thru 5/25. Light, 724 Fifth (582-6552).

ROBERT MAPPLETHORPE—Large-format platinum prints, thru 5/25. Miller, 724 Fifth (246-1625).

TOD PAPAGEORGE—Photographs of Central Park and the Acropolis, thru 6/1. Wolf, 30 W. 57th (586-8432).

PHILIP PERKIS—Photographs taken while on extended stays in Israel, Egypt and Mexico, thru 6/15. Photocollect, 740 West End (222-7381).

PRAKAPAS—19 E. 71st (737-6066). Vintage photographs of European landscapes by European photographers; thru 6/5.

DOROTHY REICH—Black and white photographs of nudes, thru 5/28. Photographics Unlimited, 43 W. 22nd (255-9678).

KEN SCHLES—Photographs of nightclubs, city streets at night, thru 6/2. Greathouse, 337 E. 10th (460-0016).

ARTHUR TRESS—Silver gelatin prints of physical phenomena, thru 6/14. New York Academy of Sciences, 2 E. 63rd (838-0230).

Performance

MEREDITH MONK—"The House," part three of a three-part revival of her 1976 production, "Quarry: An Opera." La Mama E.T.C., 74A E. 4th (475-7908). Thru 5/28, at 7:30. Sun.-Thurs., \$10; Fri. & Sat., \$15.

P.S. 122—150 First Ave. (477-5288). "Faces in the Crowd" by Charles Dennis. 5/22, 29, at 9; "Final Exam," by The School of Hard Knocks. 5/27 at 10. \$6.

ED RUBIN—"At the Sound of the Beep"—a multi-thematic view of modern day America. With Marianne Edwards, Layman Foster, Tony Gliberto, Janet Kulesh, Greer Lankton, Larmes, Ray Spahn, Jay Weiss. Colonnades Theater, 428 Lafayette (673-2222), 5/25 at 8 p.m. \$7.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. \$1.50, seniors & children 75 cents. Architectural Ceramics: Eight Concepts; thru 7/20.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey, to Japan, Siberia to India...New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July...Mountain of the Mists; thru mid-Sept...Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16...John James Audubon: Science into Art; thru 7/21...Maya: Treasures of an Ancient Civilization; thru 7/28.

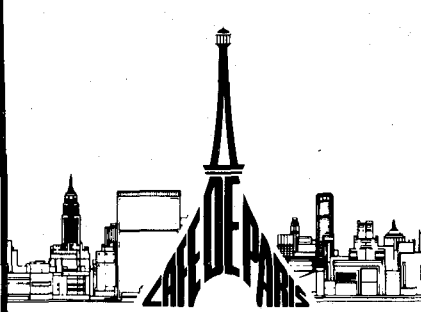
ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. \$2; \$1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

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ART

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. \$1.50, students and seniors \$1. John Ahearn and Rigoberto Torres: Portraits From the Bronx; thru 5/23...Emerging Expressions: The Artist & The Computer; thru 9/22...Curator's Choice; thru 8/11...The Bronx: A Celebration; thru '86.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10...Wedgwood 1920-1941; thru 7/8.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. \$2, seniors & students \$1. Igbo Arts: Community and Cosmos; thru 6/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, \$2; seniors & students \$1, free Tues. after 5. Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1 students and seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$3, students & seniors \$1.75. (Free Tues. 5-8). Modern Masters...Gilbert and George: Retrospective; thru 6/16...Mark Rothko: Works on Paper; thru 6/16...Collection Gallery: Giulio Paolini; thru 7/7.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish holidays. \$2.50, seniors and students \$1.50. Israel in Antiquity...Coins Reveal...Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru 5/24...The National Jewish Archive of Broadcasting—Television Moments 1948-1984; thru 5/30...Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice—Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); thru 8/4...Recent Acquisitions: Contemporary American Art; thru 9/3...One Little Goat: Two Artists: El Lissitzky and Frank Stella; thru 6/9.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4; children & seniors \$2. Reinstalled galleries of Egyptian Art...The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry...Greek and Roman Treasury...New Installations in the American Wing...Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D...Sports in Ancient Greece...New Galleries for Ancient Near Eastern Art...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...The Treasury of San Marco; thru 6/2...The John M. Crawford Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; thru 6/9...Dutch Drawings of the 17th Century; thru 6/9...The Art of Pre-Columbian Gold: The Jan Mitchell Collection; thru 8/11...Keynotes: Two Centuries of Piano Design; 5/29-11/29. The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$3 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Medieval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; thru 5/26.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$2; seniors and students \$1; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern...Arctic Art of the Eskimo...Native Tastes; thru 6/30...She is the Molder of Containers; thru 5/27.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. \$3; \$2 students; \$1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily...Discovery: Rare Honeymooners; thru 9/26...Milton Berle: Mr. Television; thru 5/30.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery...Rooms from the Home of John D. Rockefeller Sr....Cream of the Crop: The New Couture; thru 6/16...Fine Figure of a Woman; thru 9/15...Broadway's Best: Tony Award Designs 1973-1983; thru 9/15...Collecting New York; thru 9/8.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. \$2.75; children & seniors \$1.50. In Perspective, permanent exhibition on the history and development of holography...Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. \$4.50; students \$3; seniors \$2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...Posters by Franciszek Starowieyski; thru 6/4...A Personal View: Photography in the Collection of Paul F. Walter; 5/23-8/13.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$2, seniors and students \$1.50. Selections from the Permanent Collection...John Singer Sargent Drawings From the Corcoran Gallery of Art; thru 6/23.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. \$2.50; students & seniors \$1.50, children free. Sustained Visions: Tal Coat; thru 6/30...T.V. Picture, works by Diana Formisano, John Glascock, and Rene Santos; thru 6/23.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, \$2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps...Firefighting on Parade: 1700-1865...Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10...Audubon's Birds of North America: The Original Watercolors; thru 9/14...The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9...Literary Gifts; thru 5/31...New Acquisitions: Prints and Photo...Treasures from the New York Public Library; thru 5/24...A Writer's Eye: Drawings by Paul Horgan; thru 5/25.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Sculpture from Germany; thru 6/16...Barbara Friedman: Shaped Paintings; thru 6/23.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. \$1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. \$3, seniors \$1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection...Calder's Circus...1985 Biennial Exhibition; thru 6/2. Whitney Museum at Philip Morris, 42nd at Park (878-2550). The Surreal City 1930s-1950s; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/22 at 10: Chinese Export Porcelain. 5/23 at 10: American Furniture and Decorative Arts. On view from 5/18. 5/24 at 10 & 2: Important 19th-Century European Paintings, Drawings, and Watercolors. On view from 5/18. East, 219 E. 67th St. (570-4141). 5/22 at 2: 19th- and 20th-Century European Paintings. On view from 5/18.

DOYLE—175 E. 87th St. (427-2730). 5/29 at 10: Fine English and Continental Furniture and Decorations. On view from 5/25-28.

PHILLIPS—406 E. 79th St. (570-4830). 5/22 at 11: 18th- and 19th-Century English and Continental Furniture, Decorations, Paintings, Silver and Rugs. On view from 5/18.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 5/22 at 7: Important Orientalist Paintings From the Collection of the Coral Petroleum Corporation. On view from 5/17. 5/23 at 10:15 & 2: Important 19th-Century European Paintings, Drawings, and Watercolors. On view from 5/17. 5/24 at 10:15: French and Continental Furniture and Decorations. On view from 5/18. 5/28 at 7, 5/29 at 10:15 & 2: Important Latin American Paintings, Drawings and Sculpture. On view from 5/23.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon-2 and 3-7; Wed. and Sat., 11 a.m.-2 and 3-7; Sun., noon-6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, May 22

RITA BOUBOULIDI, pianist. Beethoven Sonatas Nos. 13, 2, 25, 31. Greenwich House, 27 Barrow St. (242-4770), at 8. \$10.

TANIA MARIA, jazz-pop singer and keyboardist. Carnegie Hall at 8. \$14.50-\$17.50.

DARRELL LAUER, tenor, with pianist Michael May. Beethoven, Brahms, Mozart, Liszt, Lawrence Kramer (world premiere). Merkin Concert Hall at 8. \$5, \$8.

MUSIC OF MEYER KUPFERMAN—Carnegie Recital Hall at 8. \$8.

ROBERT FEUERSTEIN, guitarist-composer (N.Y. debut). Works by Bach, Zuckert, de la Maza, Bruch, Feuerstein, others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. \$6.

BILLY SHEEHAN—Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. \$5.

NEW AMSTERDAM SINGERS, Clara Lonsgreth and Bart Folse conductors. "Celebrating the Mass in Eastern Europe." Dvorak's Mass in D; Janacek's *Unfinished Mass* in E-flat; Russian anthems by Tchaykovsky, Gretchaninoff, Stravinsky. Church of the Ascension, Fifth Ave. at 10th St., at 8. \$8.

NEW YORK WOODWIND QUINTET, with pianist Gilbert Kalish. Schoenberg's *Quintett*, Op. 26; N.Y. premiere of Brahms's Piano Quartet in g, Op. 25, as transcribed by Samuel Baron for piano and woodwind quintet. Symphony Space at 8. \$6.

LYNN HAESELER, pianist. Beethoven, Debussy, Camerun-Wolfe, Prokofiev. Church of the Holy Apostles, 296 Ninth Ave., at 28th St., at 8. \$5.

MARCELLA CALABI, soprano/**ALFRED RIZZO**, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

AUDREY STOTTLER-POPPE, soprano/**HENRY W. RUNEY III**, bass-baritone. Music of Beethoven, Schumann, Dvorak, Strauss, Wagner. Turtle Bay Music School, 244 E. 52nd St., at 8, with reception following. \$6.

CAROL BRESNER, soprano. St. Bartholomew's Church, Park Ave. at 50th St., at noon. Free.

MAXINE SULLIVAN, vocalist/**JANE JARVIS**, pianist. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. Free.

MARGARET WHITING AND FRIENDS—The singer, with pianist Tex Arnold, in show and movie songs, juke-box favorites, and more in a history of American popular music from Stephen Foster to today. Brooklyn Center at Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 2. \$8.

ODYSSEY CHAMBER PLAYERS—St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

MARTHA MODEEN, flutist. Student recital, Conservatory of Music Brooklyn College, Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

CREATIVE TIME, ART IN THE ANCHORAGE—Installations by painters combined with performances. Tonight and Thurs., William Basinski with new music for saxophone and tape. Sets designed by James Elaine, lighting by Chris Callis. Cadman Plaza West and Front St., Brooklyn (571-2206), at 7:30. \$6.

Thursday, May 23

NEW YORK PHILHARMONIC, Zubin Mehta conductor; oboist Joseph Robinson, clarinetist Stanley Drucker, bassoonist Judith Le Clair, hornist Philip Myers. Bach's Brandenburg Concerto No. 3; Mozart's *Sinfonia Concertante*, K. 297b; Druckman's *Prism*; Ravel's *Daphnis and Chloe*, Suite No. 2. Avery Fisher Hall at 8. \$6-\$30. Note: open rehearsal of this program Thurs. only at 9:45 a.m.; \$3.

IMAS CHAMBER ORCHESTRA OF TOKYO (N.Y. debut), Hidekazu Himoto conductor; violinist Eugene Fodor. Bach's Violin Concerto No. 2 and Cantata No. 51; Hukube's *Trityque Aborigene and Ecologues After Epos Among Aino Races*; Irino's *Duo Concertante* for Shakuhachi and Koto, and *Sai-un* for 15 Strings; Miyoshi's *Hommages*. Carnegie Hall at 8. \$5-\$12, and patrons' tickets at \$50.

ANTHONY DAVIS/URSULA OPPENS—Duo-piano music for one and two pianos and solo piano, by Curran (world premiere), Davis (world premiere), and Howard (world premiere). Carnegie Recital Hall at 8. \$8.50.

EMANUEL AX, pianist. Chopin program. Metropolitan Museum at 8. Stage seats, \$10.

NINA TICHMAN, pianist. Bach, Beethoven, Debussy. Merkin Concert Hall at 8. \$6.

MANHATTAN QUINTET—Jazz concert, Eddie Locke M.C. Symphony Space at 8. \$3.

DESSOFF CHOIRS, Amy Kaiser conductor. Motets for double chorus, soloists, and Baroque instruments by Bach and Schutz. Town Hall at 8. \$9.

U.T.F.O./DARYL HALL/JOHN OATES—Apollo Theater, 253 W. 125th St., at 8. Benefit for the United Negro College Fund; \$100-\$250 (644-9600).

JANE IRA BLOOM/DAVID LOPATO QUARTET, with Kent McLagan and Tom Rainey. Jazz. Greenwich House, 27 Barrow St. (242-4140), at 8:30. \$6.

JACK WILKINS, guitarist, with pianist Derek Smith, drummer Ron Bedford, bassist Steve La Spina. CAMI Hall, 165 W. 57th St., at 8. \$8.

SHEMARIA-GAUVIN JAZZ BAND—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30. \$5.

CHAUSSEON SEXTET—Chausson's Concerto for Violin, Piano, and String Quartet. St. Paul's Chapel Broadway and Fulton St., at 12:10. Free.

FREDERICK GRIMES, organist. Concert in a Thurs.-and-Sun. cycle of Bach's complete organ works. Mr. Grimes plays the Prelude and Fugue in d, "Fiddle"; Chorale Preludes from the "Great Eighteen" Collection; other works. Columbia U., St. Paul's Chapel, Broadway and 116th St. (280-3574), at 8. \$1.

DONALD JOYCE, organist. Series of Bach's complete organ works. Program includes Fantasia and Fugue in g, the Sonata in G. Church of St. John the Evangelist, First Ave. and 55th St., at 8. \$4.

ROBERT SCHWARTZ, pianist. Debussy, Crumb, Beethoven. St. Michael's Hall, Amsterdam Ave. and 99th St., at 8. \$6.

ASTRITH BALTSAN, pianist. Music of Bach, Schumann, Liszt, M. Zorman, Chopin. CUNY Graduate Center, third-floor studio, at 8. Free.

GARY STEIGERWALT, classical pianist. Olympic

Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

HOLLI ROSS QUINTET—Jazz, at Citicorp Market, at 5. Free.

TIME OUT FOR LOVE—Original musical revue. Crystal Pavilion atrium, Third Ave. between 49th and 50th Sts., at 12:30. Free.

ROBERT MCDONALD, pianist/**PAUL ROSENTHAL**, violinist/**GARY HOFFMAN**, cellist. Beethoven's Piano Trio in c, Op. 1, No. 3; Scarlatti's Two Sonatas for Piano; Shostakovich's Piano Trio in e, Op. 67. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$8.

CREATIVE TIME—See 5/22.

SHARON SUSNOW, pianist. Student recital. Brooklyn College Conservatory of Music, Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

Friday, May 24

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Glenn Dicterow. Prokofiev's Violin Concerto No. 2; Mahler's Symphony No. 5. Avery Fisher Hall at 2. \$6-\$30.

ANITA O'DAY, singer. 50th-anniversary concert, with a rhythm quartet and a 16-piece orchestra. Carnegie Hall at 8. \$15-\$25.

MUSE WOODWIND CHAMBER ENSEMBLE—Carnegie Recital Hall at 8. \$10.

KAREN TABORN/SABRINA CARNES—Music by each, with two groups of musicians, guest Bobby Watson. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:45. \$8, in advance \$7.

EDWARD FLOWER, guitarist. Works by Brouwer, Barrios, Villa-Lobos, Britten, Roig, Mompou, Rodrigo. Pleiades Gallery, 164 Mercer St., at 8. \$3.

SI KAHN, folksinger and songwriter. Combination of personal and political commentary in music. Program includes the N.Y. premiere of film documentary *We're Not Leaving!* Symphony Space at 8. \$10, to benefit the striking copper miners in Arizona.

DOC CHEATHAM, trumpeter. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th (888-1633), at 12. \$4.

Saturday, May 25

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Glenn Dicterow. Dvorak's "Carnival" Overture; Prokofiev's Violin Concerto No. 2; Crumb's *A Haunted Landscape*; Ravel's *Daphnis and Chloe*, Suite No. 2. Avery Fisher Hall at 8. \$6-\$30.

JAGJIT SINGH AND CHITRA, Indian singers. Carnegie Hall at 8. Benefit for Bhopal Fund. \$15-\$50.

PIMPINELLA—Spanish singing duo. Madison Square Garden Felt Forum (564-4400), at 8. \$12.50, \$15.

THRUSTON JOHNSON, violinist/**FRANCES BING**, pianist/**WHITNEY TUSTIN**, oboist. Works by Beethoven, Schumann, Bach, Brahms. Carnegie Recital Hall at 8:30. \$15.

NORRIS TURNEY & THE DUKE'S MEN CELEBRATE BILLY STRAYHORN—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. \$6, \$8.

SHANKAR/GANASARASWATHY RAO/VIDWAN V. LAKSHMINARAYANA IYER—Music of South India. Triplex Theater, BMCC, 199 Chambers St. (618-1980), at 8. \$10.

MARCELLA CALABI, soprano/**ALFRED RIZZO**, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

DANIELLA—Jazz vocalist. Citicorp Market at 5. Free.

ACADEMIA ORCHESTRA, Jan Jozef Wnek conductor; soprano Helena Jurkiewicz-Scuderi. Prelude to Wagner's *Die Meistersinger*; Strauss's *Four Last Songs*; Brahms's Symphony No. 4. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing (718-463-7770), at 8. \$9, in advance \$7.

Sunday, May 26

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, David Alan Miller conductor; violinist Emi

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MUSIC & DANCE

Resnick. Caltabiano's *Poplars* (world premiere); Saint-Saens's Violin Concerto No. 3; Brahms's Symphony No. 2. Carnegie Hall at 3. Free (581-5933).

RICHARD STERNE/AMY DURAN/FRANK SHERR, pianists. Douglas Johnson Memorial Concert. Carnegie Recital Hall at 2. \$3.50, \$5.

JAMES GREENING, violinist. Carnegie Recital Hall at 8:30. Admission unavailable.

SUMI TONOOKA TRIO, with Rufus Reid, Akira Tana. Jazz at the Dairy, Central Park west of the Zoo at 65th St., at 1. Free.

MCNEIL ROBINSON, organist. Concert series, Thurs. and Sun., of Bach's complete organ works. Mr. Robinson plays the Concerto in a, Schubler Chorales, other works. Church of the Ascension, Fifth Ave. at 10th St., at 3. \$1.

SONJA SORESENSEN, soprano, with pianist Robert Wilson. "The Four Seasons." Works by Debussy, Tosti, Grieg, Chausson, Rachmaninoff, others. Rutgers Church, Broadway and 73rd St., at 3. \$5.

REUNION AND REMEMBRANCE—Cornetist Jimmy McPartland, clarinetist Clarence Hutchenrider, trombonist Spiggle Willcox, drummer Johnny Blowers, and others. Vintage Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 5. \$8; \$12 for cabaret seating.

JACKIE DALY, with Seamus & Manus McGuire. Celtic music. Alternative Museum, 17 White St. (966-4444), at 8. \$8.

BRONX ARTS ENSEMBLE WOODWIND QUIN-TET—To celebrate Memorial Day: music of Gould, Bernstein, Kreisler, Cohan, Joplin, and others. Woolworth Chapel, Woodlawn Cemetery, Jerome Ave. and E. 233rd St., Bronx, at 2. Free.

ROBERT MCDONALD, others. See 5/23. Today at 4.

DAMON EVANS, tenor/**GERALDINE MCMILLIAN**, soprano. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

ROY CLARK/BRENDA LEE—The guitarist and the singer in a joint concert. Westbury Music Fair, Old Country Rd., Westbury, L. I. (516-333-0533), at 3 and 7. \$16.75.

Monday, May 27

VLADISLAV KOVALSKY, pianist. Carnegie Recital Hall at 8. \$7.

PHILIP LORENZ, pianist. Works by Bach, Mozart, Schenker, Chabrier, Ravel, Chopin. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

JAMES R. LAWSON, carillonneur. Memorial Day concert of American music. Riverside Church, the Drive at 122nd St., at noon. Free.

Tuesday, May 28

PAUL ORGEL, pianist (N.Y. debut). Music by Haydn, Beethoven, Janacek, Schubert. Merkin Concert Hall at 8. \$7.50.

DONALD JOHNSON, pianist. Carnegie Recital Hall at 8. Admission unavailable.

THE HAMPSHIRE QUARTET, with soprano Christine Schadeberg, percussionist William Trigg. Works by Kassel (world premiere), Kaminsky (world premiere), Crumb, Webern. Symphony Space at 8. \$7.

JOHN SHAW AND ASSEMBLAGE, a 13-piece "big band." Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. \$6.

MEREDITH PARSONS, mezzo-soprano/**DAVID PARSONS**, baritone, with pianist Steven Blier. Duets by Purcell, Mendelssohn, Brahms, Monteverdi, Mozart, Donizetti. Trinity Church, Broadway at Wall St., at 12:45. Free.

DAVID IRVING, composer/**KIRSTEN SORTEBERG**, pianist. "Current Trends in Piano Composition," Brooke Halpin host. Museum of the American Piano, 211 W. 58th St. (246-4646), at 7. \$5.

ROXANNE BRANDT, vocalist. Lincoln Center Library at 4. Free.

TIME OUT FOR LOVE—See 5/23.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

BROADWAY TO BRIGHTON—Betty Silverman and Avi Hoffman, from the cast of "Golden Land," perform songs from that show and other music. Shorefront YM-YWHA of Brighton-Manhattan Beach, 3300 Coney Island Ave. (718-646-1444), at 7:30. \$3.

TOM JONES—Through 6/2, at Westbury Music Fair,

Old Country Rd., Westbury, L.I. (516-333-0533). Tonight at 8. \$19.

Opera

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 6/9: Herbert's *Naughty Marietta*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. \$10-\$16.50.

IL MONDO DELLA LUNA, by Haydn. New Opera Group, at Our Lady Queen of Martyrs Auditorium, 91 Arden St., near 200th St. and Broadway (942-9189), 5/23, 25 at 8. \$6.

Dance

New York City Ballet Company
 At the New York State Theater

Through June 23. \$4-\$36. 5/22 at 8: *Concerto Barocco*, Pas de deux, *Apollo*, *Brahms/Handel*. 5/23 at 8: *Concerto Barocco*, premiere of a new ballet by Peter Martins, *Brahms/Handel*. 5/24 at 8: *Apollo*, *La Valse*, *Gershwin Concerto*. 5/25 at 2: *Swan Lake*, *Monumentum/Movements*, *Cortege Hongrois*. 5/25 at 8: *Firebird*, *Monumentum/Movements*, *Brahms/Handel*. 5/26 at 1: *Swan Lake*, new Martins ballet, *Gershwin Concerto*. 5/26 at 7: *The Steadfast Tin Soldier*, *Menuetto*, *In the Night*, *Cortege Hongrois*. 5/28 at 8: *Concerto Barocco*, *Tchaikovsky Pas de deux*, *In the Night*, *Cortege Hongrois*.

American Ballet Theatre
 At the Metropolitan Opera House

Through June 15. Matinees \$8-\$32.50; evenings \$9-\$42.50. 5/22 at 2 and 8: *Coppelia*. 5/23 at 8: *Les Sylphides*, *Dim Lustré*, *Grand Pas Classique*, *Sylvia* Pas de deux, *Theme and Variations*. 5/24 at 8: *Romeo and Juliet*. 5/25 at 2: *Theme and Variations*, *Anastasia*, *Great Galloping Gottschalk*. 5/25, 27 at 8: *Romeo and Juliet*. 5/28 at 8, 5/29 at 2 and 8: *Cinderella*.

Other

COCKTAIL DANCES, by Ellen Simon. Dance, music, mime, dialogue, and... cocktails. Pineapple Dance Centre, 599 Broadway at Houston St. (219-8860). 5/25 at 8, 5/26 at 7. \$7.

FESTIVAL OF FOOLS—Musawwir Gymnastic Dance, directed by Toby Towson, in his "Temple," to music by Ernest Bloch. Also a collaborative work by Towson and others, with medieval and Renaissance music performed live, and appearances by frisbee champions and breakdancer Doug Elkins. Emanu-el Midtown Y, 344 E. 14th St. (673-2207). 5/25, 26 at 8. \$6.

JENNIFER SALK, in "A Short Jaunt," an evening of her choreography, including three premieres. Kiva, 309 Canal St. (718-802-0240). 5/22, 23 at 8:30. \$6.

LAUGHING STONE—International OFF Festival. South Korean dancer-choreographer Sin Cha Hong and her dance-theater company. 5/22: Port Authority Bus Terminal, north wing, Eighth Ave. and 42nd St., at noon; George Washington Bridge Bus Station, Broadway and 178th St., at 4:30; both free. Douglas Fairbanks Theater, 432 W. 42nd, 5/27 at 8; \$10.

L'ETTA TAYLOR-GAINES, in "T. n' T.," a full-length theatrical dance collage inspired by the lives of Harriet Tubman and Sojourner Truth. Also Charles Grant in "Malcolm." Vital Arts Center, 78 Fifth Ave. (675-1136). 5/24, 25 at 8. \$6.

MARK DEGARMO AND DANCERS—Modern dance, at Inroads, 150 Mercer St. (226-6622). 5/25 at 1. \$5; seniors, children \$2.50.

MARGARET BEALS—Spring season includes "The Teak Room," written and performed by Beals, directed by Tony Tanner. 5/29, 6/1 at 8... "Improvisations to Chopin," with pianist Thomas Hryniv. 5/30, 31, 6/2 at 8. At the Loft Theater, 228 W. Broadway between Franklin and N. Moore Sts. (431-3869). \$7.

RIVERSIDE DANCE FESTIVAL—"Evelyn Shepard and Lori Belllove in Concert," with works by Duncan, King, Koner, Sokolow (world premiere); 5/22, 24 at 8, 5/25 at 2... Ellen Cornfield & Dancers with two new works; 5/23, 25, 26 at 8. Riverside Church, the Drive at 122nd St. (864-2929). \$7.

SAEKO ICHINOHE AND COMPANY—Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286). 5/20 at 8, 5/22 at 3 and 8. \$15.

SUSAN RETHORST—New work, "Sons of Famous Men," a duet with Susan Braham. P.S. 122, 150 First Ave. at 9th St. (477-5288). 5/24, 25, 26 at 9. \$6.

OTHER EVENTS

Happenings

MEMORIAL DAY PARADE—We're celebrating what used to be called Decoration Day on Mon., 5/27, this year, and the annual parade is one of the few that do not take place on Fifth Ave. At 10 a.m., members of the American Legion and other veterans' groups will step off from 72nd St. and West End Ave., marching east to Broadway, up to 86th St. and west to Riverside Drive, then to 90th St. and the Drive, where the day's ceremonies will begin at about 11, at the Soldiers and Sailors Monument. There'll be plenty of band music.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Final performances of this year's edition, which features Gunther Gebel-Williams and his animals, Sabu and the Flying Espanas, aerialists Satin and the Franconi Duo, the Posso Brothers, Reinand's Chimpanzees, and the Braun Family Dogs, along with everybody's favorite clowns. At Madison Square Garden thru 6/2 (\$64-4400). \$6.50-\$12, with children \$2.50 at some performances. 5/21 at 10:30 and 2:30; 5/22, 29, 31 at 1:30 and 7:30; 5/23, 30 at 10:30 and 7:30; 5/25, 6/1 at 10:30, 2:30, 7:30; 5/26, 27, 6/2 at 1 and 5:30.

SUMMER'S BEGINNING, OR SPRING'S FINALE—The Washington Square Outdoor Art Exhibit—or "the Village show": however you think of it, it's a sure sign of the season. It opens this Memorial Day weekend, 5/25, 26, 27, and will also be up on the next two weekends, from early in the day to after dusk. Over 300 artists, including several craftspeople, will be showing their art on the fences and sidewalks and building fronts along University Pl. south of 13th St., with some spillover onto side streets and Fifth Ave. south to the Square, then south along La Guardia Pl., and on Bleeker and W. Broadway... 5/22 marks another springy event, the "opening" of Union Square Park on E. 14th St., after its renovation and refurbishment. Mayor Koch, Parks Commissioner Henry Stern, and other official folks will do their thing at 11:30, and then the neighborhood people take over, with clowns, mimes, and music. On Sat., there's a weekly greenmarket in the park, and from now on, the setting will be a really worthy one... A Damrosch Park event? It must be summer. 5/25, noon-7, the annual Asian/Pacific American Heritage Festival has a theme focusing on youth, peace, and progress, and there'll be foods, folk arts, music, entertainment, and educational displays from China, Japan, Indonesia, Korea, Vietnam, and more nations of the area. Noon-7, raindate 5/26, and it's free; Damrosch is behind the State Theater, Lincoln Center.

BREAKING THE SILENCE—"An Israeli and a Palestinian Reach Out for Peace," a program moderated by Dr. William Sloane Coffin, will take place at the Stephen Wise Free Synagogue, 30 W. 68th St., 5/23 at 7:30. Other speakers are Dov Yermiya, a member of Israel's peace movement and a retired colonel of the Israeli defense forces, and Munir Fasheh, former dean of students at a university on the West Bank. Donation for admission to the dialogue is \$4... More words from the wise: Galway Kinnell, Stanley Kunitz, and C.K. Williams will read from Paul Zweig's posthumously published *Eternity's Woods*, at the New-York Historical Society, Central Park West and 77th St., 5/23 at 8. Contributions accepted for Poets House.

THE VIOLENT UNIVERSE—The current sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-1300) is narrated by Vincent Price and examines such phenomena as black holes, exploding galaxies, and the birth of our own solar system. You also visit stars, including the sun, and watch the blast of a supernova. Thru June 24, weekdays at 1:30 and 3:30, weekends hourly between 1 and 5.

WARM-WEATHER DOINGS with warm-weather destinations in mind: Explore Turtle Pond at Alley Pond Woodland Nature Center, entrance at the intersection of Winchester Blvd. and Grand Central Pkwy., Douglaston, Queens. Naturalist Hedda Mindel will host the first "ponding" of the season, 5/25 at 2; \$2... Mystic Seaport in Connecticut (203-572-0711 for directions) is throwing its Lobster Weekend 5/25-27, daily 11-3. Entertainment, lobsters at special prices, and other great things to eat come with Seaport admission. Extra treat on 5/27: a Memorial Day ceremony at 11:30... The Westport, Conn., Handcrafts Fair is 5/25, 26, 10-6, at the Staples High School, North

Ave.; \$3 admission... Big doings out on Long Island, too, where East Hampton's historic sites and museums open for the season this holiday weekend. And on 5/25, William Doyle will be at the Mulford Farm, 10 James Lane, to give verbal appraisals of art objects and antiques, for \$8. There's a yard sale the same day, 10-3, which is free to browsers—but which of us won't turn into a buyer?... Oyster Bay's Planting Fields Arboretum will be the site for the annual Back-to-Back Bach Festival of the Sea Cliff Chamber Players. Dates are 5/25, 26, 27, in the Hay Barn, and performers include some top chamber-musician names. Memorial Day will wind things up with a marathon concert. \$35 for all three days, down to \$8 for Sat. and Sun. afternoons. Workshops, picnicking, lectures, and more. 516-671-6263 for particulars.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). \$4.25; children under 12, \$2.50.

SOUTH STREET VENTURE—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. \$3.75; to 12, \$2.50.

Tours

EAST SEVENTIES: THE FASHIONABLE EAST SIDE—Walk with the Museum of the City of New York (534-1672). 5/26 at 1:30, meet at St. Jean Baptiste Church, Lexington Ave. and 76th St. \$6.

INWOOD HILL PARK—A late-spring walk with the park's friends. 5/26 at 1, meet at the flagpole near the Isham St. entrance. \$1.

BRYANT PARK—"Once Around the Park," a free tour every Thurs., 12:30-1:30. Meet on S.E. corner of Sixth Ave. and 42nd St. (679-4142).

BROOKLYN HEIGHTS—A walk with the Long Island Historical Society (718-624-0890). 5/21 at 12:30, meet at the Society, Pierrepont and Clinton Sts.; free.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). "Hard Hat" tours, visits to constructions and restorations in progress. 5/21 at 6, the new skyscraper going up on Third Ave. at 53rd St. 5/28 at 6, the Church of St. Luke's in the Fields, being restored after the 1981 fire. \$8; phone to reserve and for directions... Also, a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign, at Chemical Bank.

UNION SQUARE ARTISTS' STUDIOS—Visits with the Floating Gallery (254-3690). 5/25 at 1. \$12. Phone for location.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. \$23, reserve by 1 p.m. Sat... Soul Food and Jazz tour, Thurs., Fri., and Sat., 7:30-midnight, with dinner, jazz, and drinks. \$55; reserve 24 hours ahead.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action at 6 a.m. on 5/30. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. \$12.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.-4, \$15; \$20 late registration (718-291-6825). 5/25, Flushing Meadow Park, Queens. 5/26, Prospect Park, Brooklyn. 5/27, Pelham Bay Park, Bronx.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (226-1426). Mon.-Fri. at 10 a.m. \$5.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 5/25, a Deva communion in Forest Park, Queens. 5/26, another in Central Park, the western area. 11-3; \$15. Phone for meeting place.

PROSPECT PARK ENVIRONMENTAL CENTER

(718-788-8500), at the Picnic House, P.P.W. and 5th St., Brooklyn. 5/24 at 8 p.m., "Prospect Park's Spring Skies," a walk with astronomer Sam Storch; meet at the Picnic House. \$2; children, \$1... Also "TGIF Birds 'n' Beasts Walk," each Fri. thru May, 6-8 p.m. \$5 (pre-register).

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A "Botanical Safari," 5/25 at 10 a.m., to look for wildflowers, trees, and shrubs; meet at the Woodland Nature Center; \$2. A walk in the Wetlands, each Sun. at 1; \$1. Woodlands walks first and third Wed. and Fri. at 10 a.m.; \$1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 5/26 at 2, a flower-garden walk, with emphasis on early-20th-century iris and peony varieties. A greenhouse-and-garden walk, every Sun. at 2:15. All free with weekend admission, \$2... Old Westbury Gardens, Westbury, L.I. (516-333-0048): Twilight lectures. 5/23 at 7: "Trees and Shrubs With Four Seasons of Interest." \$5.

URBAN PARK RANGERS—Tours and workshops; free unless noted. Bronx: 5/26 at 1, meet at Pelham Bay Environmental Center, across from Section 2 of Orchard Beach, for a look at natural habitats of Hunter Island (548-7880)... Brooklyn (718-856-4210): 5/25 at 1, meet at Myrtle Ave. and St. Edward's St. for a historical tour in Fort Greene Park. 5/26 at 1, meet under the Grand Army Plaza arch for "A World Within Our World," a look at the insects of spring... Manhattan (379-3091): 5/25 at 1, meet at Isham St. and Seaman Ave. for a walk along the Inwood Hill Park Nature Trail. 5/26 at 2, meet at Central Park's Dairy, west of the Zoo at 65th St., for a walk that focuses on landscape design... Queens (718-699-4204): 5/25 at 1, meet at the Queens Zoo gate near the carousel in Flushing Meadows-Corona Park, for a guided tour of the Zoo... Staten Island (718-442-1304): 5/25, 26, noon-3, the Rangers will be at the Field House, Clove Lakes Park, for hands-on crafts activities for everyone.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on hikes (718-204-1112, mornings).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of this week's country hikes. Also: 5/26 at 1, meet on N.E. corner of Sixth Ave. and 23rd St., for a tour of Ladies' Mile, the old fashionable shopping district, now a cast-iron-architecture trove. \$1 (929-6038).

Sports

BASEBALL—Mets: Shea Stadium, Flushing (718-507-6387). \$7.50-\$9. 5/24 at 8:05, 5/25 at 1:20, 5/26 at 1:35, 5/27 at 7:35 vs. Los Angeles... Yankees: Yankee Stadium, Bronx (293-6013). \$1.50-\$9.75. Next home games: 5/29, 30 at 8 vs. California.

ALL-STAR BOXING—James "Buddy" McGirt vs. Allen Braswell, along with two other ten-round bouts; 5/24 at 7:30, Felt Forum, Madison Square Garden (564-4400). \$15, \$10.

HORSE RACING—The thoroughbreds are at Belmont Park, thru 7/29 (718-641-4700, ext. 306, 421). Daily except Tues., post time at 1. \$2, \$5. Featured races: 5/22, the Saranac; 5/25, the Acorn; 5/26, the Peter Pan; 5/27, the Metropolitan.

Children

STORYTELLING—Diane Wolkstein, at the Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 74th St. 5/25 at 1. Free.

JACK AND THE BEANSTALK—Audience participation adds new twists and surprises to the Arena Players production of this classic; Sat. and Sun. at 1, thru 6/23; 296 Rt. 109, East Farmingdale, L.I. (516-293-0674); \$4.

SPRING FEVER—Mark DeGarmo and Dancers perform four choreographed works set to music ranging from rock to bluegrass. 5/25 at 1, Inroads Multimedia Art Center, 150 Mercer St. \$2.50, \$5 adults (982-2046).

THE BIG APPLE CIRCUS—Katja Schumann and her



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OTHER EVENTS

Liberty Horses, the Wozniak Troupe, lots of aerialists and clowns, tight-wire walkers and animal acts, all in this intimate, one-ring circus. 5/22, 23, 24 at 11 and 7:30, 5/25 at 2 and 7:30, 5/26, 27 at 1 and 4, 5/28 at 11 and 7:30; Cunningham Park, Union Turnpike and Francis Lewis Blvd., Queens; \$8 and \$6, adults \$8 and \$10 (860-7320).

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. \$3.50; adults, \$4.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. \$4, adults \$7.

HANSEL AND GRETEL—Cottage Marionette Theatre, Central Park Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. \$2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30. "Sleeping Beauty"; Sat. and Sun. at 3. "Cinderella." Thru 6/30, at Courtyard Playhouse, 39 Grove St. (765-9540). \$4. Reservations a must.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). \$3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. \$5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). "The Happy Hour," by ventriloquist Stan Burns; 5/24 at 11 a.m. and 1, 5/25 at 11 a.m. and 2; \$3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 5/25 at 1, "Spring Harvest"; harvest grasses along the lakeshore to weave mats with, and sing with Princess Belva; free, but must reserve.

"BEACH AND SEA ANIMALS" AND "WHITE MAIN"—Two short films on 5/24 at 3:30; Muhlenberg Branch, 209 W. 23rd St., at 7th Ave.; free.

THEATER WORKSHOP—"Rumpelstiltskin," a musical based on the fairy tale; 5/25, 26 at 1 and 3:30. "Class Night," performances climaxing 9 months of theater study; different casts featured each night, 5/28, 30 at 7:30; 317 Merrick Rd., Lynbrook, L. I. \$4; reservations required (516-599-1982).

SPECIAL EXHIBIT—"Centuries of Childhood in New York," celebrating the 275th anniversary of the Trinity School. Paintings, prints, toys, games, books, samplers, manuscripts, much more, in a nostalgic mood; Tues.-Fri., 11 a.m.-5, Sat. 10 a.m.-5, Sun. 1-5; New-York Historical Society, C.P.W. at 76th St.; 75 cents for children under 12, \$2 adults, \$1.50 senior citizens; thru 8/25.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. Story time every Sat. and Sun. at 12 noon; free with museum admission. Full schedule at the museum.

CHILDREN'S MUSEUM OF MANHATTAN—Previously known as "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends, \$3, adults \$2; weekdays, \$2 and \$1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area... "Comics Come Alive," comic-strip art through the centuries... Free with museum admission. Museum closed 5/25-26 for Memorial Day.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. \$1. Exhibits: "Soundtracks"... Fri. at 1:30, storytelling for 3-5-year-olds. 5/25 at 1:30, discover movement through silence with Ellen Mansfield, who will explain mime techniques and discuss the history of the art form. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m. \$1.50 suggested admission; adults, \$3. Natural Science Center: Tues.-Fri. 2-4:30; Sat., Sun. 1-4:30. Closed Mon. Introduction to plants, animals, rocks of New York... Discovery Room: Sat. and Sun. noon-4:30. Discovery Boxes and touchable specimens.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family. Free.

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpiniello, cannelloni amatitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. (I) No Credit Cards.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, dou-

ble-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpelbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. (M-E) AE.

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. 2-hrs free D parking. (M) AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Prix fixe D. Ent. Private parking. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

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LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuilleté d'escargots aux tomates fraîches, escalope de veau Roquefort, homard farci à la brunoise de légumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. (M) AE, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sautéed with mushrooms. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 100. Pianist Tues.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempura, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. (M) AE.

ONE HUDSON CAFE—1 Hudson St., 608-5835. Casual. French. Spcls: venison medallions with two sauces, duck steak with redcurrant and juniper berry sauce, fish of the day. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11. Ent. Tues.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

ROAD TO MANDALAY—380 Broome St., bet. Mott & Mulberry Sts., 226-4218. Casual. Burmese. Spcls: Burmese curry, grilled whole fish, mixed-sea

food in hot & sour sauce. Res. sug. L daily noon-3. D daily 6-11. (I) AE.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. (M) AE, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. Also 464 Sixth Ave., bet. 11th-12th Sts., 807-8585. (I) AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily

RESTAURANT DIRECTORY

11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight.
(I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30, D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-4. D daily 5:30-midnight. Late night S. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5-midnight. (M) AE.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30, S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

MIM'S—8 Christopher St., off Sixth Ave., 675-5620. Casual. American. Spcl: chicken breast Veronique. Res. sug. Ent. with champagne Br Sun. noon-4. L Tues.-Sat. noon-3. D Tues.-Sun. 5-midnight. Closed Mon. (M) AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murg tikka muslim, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30, D daily 4:30-midnight. Private parties. Complete D. Also Mitali, 334 E. 6th St., 533-2508. (I) AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE, DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartlette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30, Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br Sun. noon-3:30. (I) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat.

6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador a la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. 6:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsz chicken, soong tee scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th-35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish-Seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.-Thurs. noon-10:30, Fri.-Sat. to 11. Guitarist Thurs.-Sat. from 6. (M) AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties for 50. Closed Sun. (E) AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Thru May, special childrens circus menu. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JOLSON'S—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon-4:45. D Mon.-Sat. 4:45-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sautéed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same a la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St., 691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.-Sat. 11-4. D Mon.-Sat. 4-10. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulbiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I-M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily

RESTAURANT DIRECTORY

5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Traditional French. Spcls: roulet soufflé, médaillon de veau maitre d'hôtel. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. (E) AE, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Café de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese-Continental. Spcls: veal sauté 212, negimayaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat.-Sun. 5:30-10. Private parties for 10-45. (M) AE, CB, DC, MC, V.

CASILLIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-3. (I) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DDL BISTRO—725 Fifth Ave., bet. 56th-57th Sts., 832-1555. Casual. Northern Italian. Spcls: carpaccio, veal Milanese, verdura. Res. sug. L daily noon-3:30. Private parties every evening. (M) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. La Piazzetta: Casual. Continental-Swiss. Spcls: sautéed veal chop with morels and spinach spätzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. (M) Drake Bar: L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones a la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11:30, Fri.-Sat. to midnight, Sun. 5-10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarist. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E) Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Szechuan. Spcls: lotus cornish game hen, surf and turf Szechuan, Szechuan and Hunan taste. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. from 12:30. Private parties 4-30. Free D parking from 5. (I-M) AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theater D 5:30-7:30. Pianist Tues.-Sat. Free parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

JAVA HOUSE—201 E. 45th St., 286-1872. Casual. Indonesian. Spcls: Indonesian rijsttafel, satay, nasi goreng. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-5. D Sun.-Fri. 5-11, Sat. to midnight. (M) CB, DC, MC, V.

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster,

fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. (M) AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, filet of venison with red cabbage & chestnuts, sweetbreads with goose liver. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIM'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. (I) AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana.

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AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily 10:30. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. (M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer garden. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.-Sat. 11-4. Br Sun 11-4. D Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese-Steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St., 593-1627. (M) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. (I-M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (I) No Credit Cards.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11:40-3. D daily 4:30-11. (M) AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpapelo, scampi Gattopardo, fettuccine quarto formaggio. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix

fixe. L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Northern Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-

RESTAURANT DIRECTORY

Sat. noon-midnight. Closed Sun. (E)
AE, CB, DC, MC, V.
VICTOR'S CAFE 52-236 W. 52nd St., 586-7714.
Casual. Cuban. Spcls: black bean soup, roast
suckling pig, paella, shredded beef Cubana. Res.
sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private
parties. Also Victor's Cafe-240 Columbus Ave. at
71st St., 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK-240 Central Park
South, 246-7050. Dress opt. Northern Italian. Spcls:
tagliarini alle noci, battuta di manzo alla rugola,
nolino di vitello allo scalogno. Res. nec. L Mon.-Fri.
noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-
theater D 5-7. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS-116 E. 57th St., 753-
2610/421-4292. Casual. Cantonese. Res. sug. Open
Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight.
(M) AE, DC, V.

CAFE DE LA PAIX-50 Central Park South, in the
St. Moritz on the Park, 755-5800. Dress opt. Ameri-
can-International. Spcls: chateaubriand for two, veal
scaloppine marsala, sautéed Dover sole. Res. sug.
Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D dai-
ly 6-11:45. After-theater menu 10:30-12:30. (M)
AE, CB, DC, MC, V.

FELIDIA-243 E. 58th St., 758-1479. Jacket re-
quired. Northern Italian. Spcls: pasutice Istriana,
quail with polenta, risotto amiraglia. Res. sug. L Mon.-
Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M)
AE, DC, MC, V.

GIAN MARINO-221 E. 58th St., 752-1696. Jacket
required. Italian. Spcls: 65 kinds of homemade pasta.
Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight,
Sat. from 4, Sun. from 1 p.m. Closed Mon. (M)
AE, CB, DC, MC, V.

GIRAFE-208 E. 58th St., 752-3054. Jacket re-
quired. Dress opt. Northern Italian. Res. sug. L Mon.-
Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11.
Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK-Barbizon-Plaza Hotel, 106
Central Park South, 247-7000. Dress opt. Conti-
nental. Spcls: chateaubriand for 2, scampi Sorrentino,
skewered beef & scampi, sweetbreads. Res. sug. B
daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br
Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

JEAN LAFITTE-68 W. 58th St., 751-2323. Casual.
French. Spcls: sea scallops in basil sauce, médaillons
of veal with mushroom sauce, leg of lamb with kidney
beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30
a.m. (M) AE, MC, V.

KAPLAN'S AT THE DELMONICO-59 E. 59th St.,
755-5959. Casual. Jewish deli. Spcls: Rumanian ten-
derloin, corned beef, stuffed cabbage, potato pan-
cakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-
11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I)
AE, DC.

LA FENICE-242 E. 58th St., 759-4660. Dress opt.
Northern Italian. Res. sug. Open Mon.-Sat. noon-mid-
night. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO-118 W. 57th St., in the Hotel Parker
Meridien, 245-5000. Casual. American-French.
Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug.
Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily
noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M)
AE, CB, DC, MC, V.

LE STEAK-1089 Second Ave., bet 57th & 58th
Sts., 421-9072. Dress opt. French-style steakhouse
serving steak only. D daily 5:30-11. Complete D. (M)
AE, DC, MC, V.

LES TUILERIES-40 Central Park S., 832-3833.
Casual. French. Spcls: filet of bass with ginger, fresh
pasta with lobster and basil, lamb chops old French
style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-
5. D daily 5:30-midnight. Pianist nightly from 9:30.
Private parties. (M) AE, MC, V.

LE TRAIN BLEU-1000 Third Ave., at 59th St., in
Bloomingdale's, 705-2100. Re-creation of French
railway dining car. Casual. Nouvelle cuisine. Res.
sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High
tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

LE VEAU D'OR-129 E. 60th St., 838-8133. Dress
opt. French. Spcl: rognons de veau sauté moutarde.
Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15.
Complete L & D. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB-57 W. 58th
St., 371-7777. Jacket required. Seafood. Spcls: fish,
lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-
midnight. Private parties for 150. (E)
AE, CB, DC, MC, V.

MAURICE-118 W. 57th St., in the Hotel Parker
Meridien, 245-7788. Jacket required. French nou-
velle. Spcls: foie gras aux choux cuit à la vapeur, ho-
mard rôti à la vanille, millefeuilles de framboises.
Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-
2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L.
(E) AE, CB, DC, MC, V.

PARK ROOM-36 Central Park So., in the Park
Lane Hotel, 371-4000. Jacket required. Continental.
Spcls: Dover sole, rack of lamb, filet mignon rossini.
Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun.
noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-
Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL-Fifth Ave. & 59th St., 759-3000.
Edwardian Room: Dress opt. Continental. Res. nec.
B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-
3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til
12:30 a.m. (M-E) Oak Bar: Casual. Sandwich menu
Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster
Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat.
11:30 a.m. - 1 a.m., Sun. from noon. (M-E) Palm
Court: Dress opt. Continental. Res. nec. B Mon.-Sat.
7:30-noon. L Mon.-Sat. noon-2:30. Br Sun 11-2:45.
Tea Mon.-Fri. 3:30-8, Sat.-Sun. from 4. "After 8":
Mon.-Fri. 8-1 a.m., Sat. to 2 a.m., Sun. to midnight. (E)
Trader Vic's: Dress opt. Continental-Polynesian. Res.
nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-
Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-
12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30.
(M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE-30 E. 60th St., 421-8151.
Casual. Northern Italian. Spcls: fettuccine Pronto,
scaloppine Pronto, swordfish with anchovy butter.
Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30,
Sun. 4-11. (M) AE, CB, DC, MC, V.

REGINE'S-502 Park Ave., bet. 59th & 60th Sts.,
826-0990. Jacket & tie required. French. Spcls: les
chaussons de veau aux pointes
d'asperges, le tressé de sole au beurre rose, le qua-
drillé de Charolais aux quatre herbes. Res. nec. D
Mon.-Sat. 8-midnight. Disco dancing from 10:30.
Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE-69 E. 59th St., 758-0530. Casual. In-
ternational. Spcls: couscous, tartare de saumon, an-
gel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D
Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7.
Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO-1063 First Ave., at 58th St.,
753-7407. Casual. Classic Regional Mexican. Spcls:
open grill, antojitos. Res. nec. L daily 11:45-3:30. D
daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM-150 W. 57th St., 265-
0947. Jacket required D only. Russian. Spcls: blini,
shashlik, chicken Kiev. Res. sug. Open Sun.-Fri.
11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30.
Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S-235 E. 58th St., 751-0311. Jacket required.
Northern Italian. Spcls: linguine with broccoli & zuc-
chini, costoletta alla Milanese, pollo alla Tino. Res.
nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M)
AE, CB, DC, MC, V.

TOP OF THE PARK-W. 60th St., & CPW, top of
Gulf & Western Bldg., 333-3800. Dress opt.
International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat.
to 10:30. Complete D. Closed Sun. (M)
AE, CB, DC, MC, V.

TRE SCALINI-230 E. 58th St., 688-6888. Jacket re-
quired. Northern Italian. Spcl: winter game. Res. nec.
L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed
Sun. (M-E) AE, CB, DC, MC, V.

TUCANO-333 E. 60th St., 308-5353. Jacket & tie
required. French. Spcls: petite timbale de pates fra-
iches à la langouste rose, filet de bar aux poireaux et
aux truffes. Res. nec. D Mon.-Wed. 7-midnight,
Thurs.-Sat. to 1 a.m. Private parties for 150. Complete
D. Closed Sun. (E) AE, CB, DC, MC, V.

ZONA ROSA-211 E. 59th St., 759-4444. Casual.
Mexican. Spcls: tequila shrimp, fajitas, chimichan-
gas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30
a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M)
AE, CB, DC, MC, V.

Above 60th Street, East Side

ABE'S STEAKHOUSE-1290 Third Ave., at 74th
St., 861-6600. Dress opt. American. Spcls: USDA
prime steak, chops, fresh seafood. Res. sug. D daily 5-
2 a.m. Br Sat.-Sun. 11:30-2:30. Pianist Tues.-Sat. (M)
AE, DC.

ANDREE'S MEDITERRANEAN CUISINE-354 E.
74th St., 249-6619. Dress opt. Mid-East/French.
Spcls: striped bass in phyllo, herbed rack of lamb,
couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed
Sun. & Mon. (M) No Credit Cards.



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RESTAURANT DIRECTORY

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American-Continental. Spcls: Caesar salad, raspberry duck, chicken pot-pie. Res. sug. D only Mon.-Sat. 5-11. Private parties for 25-65. Closed Sun. (M) AE, CB, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, médaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. Café Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. Carlyle Restaurant: French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) AE, CB, DC, MC, V.

DIECI X—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. (M) AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. (M) AE, CB, DC, MC, V.

FRIDAYS—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. (M) AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1 a.m. Pianist Wed.-Sun. from 9 p.m. (I) AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10:30-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce cheillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux

amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôlele crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American-Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. Outdoor garden. (M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. (M-E) AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. for D L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, charcoal grilled swordfish, chicken pot-pie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Café Pierre: Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two cavari, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. Sun. noon-3, Sun. 10-4 D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. (M) AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. (M) AE, CB, DC, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. Conservatory: Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpiniello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MICHAEL'S—2929 Ave. R, 718-998-7851/718-339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

SENIOR'S—37-52 Nostrand Ave., bet. Ave. X & Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.-Fri. 11-4. Br Sat.-Sun. 10-3. D daily 4-10. Private parties for 25-200. (I-M) AE, MC, V.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. (I) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuilleté fruit de mer, pheasant sautéed with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. (M) AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon.-Tues., Hortencio & Co. Wed.-Thurs., Ronaldo & Co. Fri.-Sat., Raquel Lima. Sun., Velma Richter. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 5/21-26, Billy Eckstine. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. 5/26, Yoshitaka Vematsu & Hiko Band. 5/27, Pepper Adams All-Stars. 5/29-6/3, The Hennessy Talent Contest, Stanley Turrentine. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 5/22, George Russell & The Living Time Orchestra. 5/23, La Bamba & The Hubcaps. 5/24-26, Tom Browne. 6/1, An Evening with Elayne Boosler. 6/7, 8, P. F. Sloan. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 5/20-25, Fred Hersch with Buster Williams. Sets from 9:45 p.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 5/22, 29, Brazilian Jazz, with Christina Joy & George Andre. 5/23, 30, Bob Cunningham (bass), & Bross Townsend (electric keyboard). 5/24, 25, guitarist Ted Dunbar, and Mickey Bass. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 5/25, Fiddle Fever, with Jay Ungar, Matt Glaser & Evan Stover, plus guitarist Russ Barenberg and bassist Molly Mason. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 5/26, Mel Keller Sextet. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/21-26, Adam Makowicz with Tony Purzone, Ray Drummond, Akira Tana. 5/28-6/2, Herbie Mann, with flute, flute, and more flute. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. 6/4-9, jazz vocalist Carol Fredette with pianist Harold Danko, bassist David Finck, and drummer Dave Ratajczak, 9 & 11 throughout the week, and Fri. & Sat. at 8, 10, & midnight. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/22, Jeff Waryan. 5/23, Shok Tok; then Bill Gord and Sax Freeman/Bruce Donnola/Deb Kayman. 5/24, Michael Hurley. 5/26, Who's Your Daddy/Frank Pinto & Don Frazier/Tom & Gay Fair and Steve Kelley. 5/27, Sonny Ochs/Hootenanny. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/21, 22, Kuni Mikami with Vishnu Wood. 5/23-25 Avery Sharpe duo & trio. 5/26, 27, Peller Malinverni, jazz pianist, with bassist Dennis Irwin. 5/28-30, Andy Laverne, with bass. Upstairs: 5/23, Peggy King with Corky Hale, followed by Pinko Comedy Review—*The Artist in Spite of Himself*. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sun. 10-3 a.m., Attilla Zoller Trio. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Sun., 8-10, singer-pianist Brooks Kerr. Mon.-Fri., 8-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio,

Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Thru 5/21-25 & 5/28-6/1, pianist Cedar Walton with Ron Carter on bass. Music Tues.-Sat. from 10 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. Thru 5/21-26, Ahmad Jamal. 5/28-6/2, Terumasa Hino Quintet. Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/25, *The Legend of Joe Venuti's Blue Four*, featuring Andy Stein, Frank Vignola, Bob Kindred, and Ted Rosenthal, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 5/22, 29, Nina Menge. 5/23, 30, Wendy Luck. 5/24, 31, Phoebe Legere. 5/25, Dorothy Stallworth. 5/26, Haruko Fujiwara; Jill McManus. 5/27, 28, John Weiss. Music from 9:30. AE,CB,DC,MC,V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the '20s, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE,MC,V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE,MC,V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Thurs., pianist Carolina Shout. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 5/22, 'Til Tuesday. 5/23, Show of Hands; John Hiatt. 5/24, Mars Williams. 5/25, Flash Kahan. 5/30, 31, The Ramones. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/22, What's the Deal. 5/23, Curious Gift; Gordon Grymm. 5/24, New Motive; 30-Degree Lubna; Local Color. 5/25, That Lovable Laughable Auntie Matter in "Disgustin' Space Lizards." No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Edie Chamblee, Sat., 2-6. Doc Cheatham, Sun. 3-7. 5/21-26, Pharoah Sanders. 5/28-6/2, Craig Harris All Stars. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. At present: Thru 6/2, singer Cissy Houston, who has received gold and platinum awards over the past ten years, performs Tues.-Sat. at 9 & 11. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 5/21, The Feetwarmers. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/27, Ray Barretto & his orchestra, Louie Ramirez & Ray De La Paz orchestra; guest soloist is pianist Hilton Ruiz. Music from 9 p.m. Terrace: Stanley Cowell and Reggie Workman nightly, except Mon. from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 5/21-26, Lester Bowie Quintet. 5/28-6/2, Tommy Flanagan, with George Mraz & Art Taylor. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/21-26, The Chico Hamilton Quintet, with guest tenor saxophonist Arnie Lawrence. 5/27, pianist Joe Albany's quartet, with Percy France on tenor, Jimmy Lewis on bass, and Sheldon Gary on drums. 5/28, Mitch Frohman's Latin Jazz All-Star Septet. 5/29-6/2, The Duke's Men, led by Joe Temperley. Music starts at 9. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 5/21-25, pianist Kirk Lightsey with Cecil McBee on bass. 5/28-6/1, pianist Ben Aronov, with Jay Leonhart on bass. Downstairs: 5/31 & 6/1, the comedy troupe *Legal Action*, at 10:30 p.m. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 5/21-26, Paul Provenza. 5/28-6/2, Richard Lewis. Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheff. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/20-23, 27-30, comedian Jackie Mason with Danny Curtis, and The Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monte and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Imam and comedian/singer Guy Davis. Sat., magicienne Bunnie Collins and magician Eric DeCamps. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Every Wed. & Thurs. from 7-1 a.m., singer-guitarist Reuben Galindo. Fri. & Sat. from 10-4 a.m., Latin Revue. AE,MC,V.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant with jazz and dancing. Thru 5/25, Glen Covington Trio & Tommy Furtado. Nightly except Sun., at 10, 12 & 2. AE,CB,DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. AE.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

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NIGHTLIFE

ROSELAND—239 W. 52nd St., 247-0200. Legend-
ary ballroom features a 700-seat restaurant-bar, and is
open for dancing, Thurs.-Sun. from 2:30. AE,V.
S.O.B.'S—204 Varick St., 243-4940. A club/restau-
rant/bar featuring the authentic music of Brazil.
5/21-23, The Girl From Ipanema—Astrud Gilberto.
5/24-26, Batucaje (Samba). AE,V.
VISAGE—610 W. 56th St., 247-0612. A disco club
with live entertainment including pool and ice shows.
Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005.
Blossom Dearie sings every Wed. thru Sat. at 6:30
p.m., the two-women comedy team called Collins and
Friedman plays Wed. thru Sat. at 9 p.m., Thurs. thru
Sat. at 11 p.m., Cleo Lieberman's All Girl Revue's the
attraction, with songs, contemporary comedy, and
dramatic interludes... Tues. at 9, thru May, Bad Atti-
tudes, a comedy and singing group, in Ballroom
Briefs. AE,MC,V.
CAFE VERSAILLES—151 E. 50th St., 753-3884.
Palatial cabaret-restaurant with a richly spiced revue
Panache, produced by Georges Reich featuring gor-
geous showgirls, French female impersonators, exotic
production numbers, and specialty acts, nightly at 9,
followed by an hour of dance music and then the spiri-
ted music of Greece with Mimis Plessas, Dimitri Tam-
pousis, and Cleo Kotroni, Tues.-Sun. at 11:30 & 1:30.
Pianist Ingrid Neilson plays Mon.-Fri. 5-8.
AE, CB, DC, MC, V.
CHIPPENDALES—1110 First Ave., at 61st St.,
935-6060. For Ladies Only, an all-male show pro-
duced by Nick De Noia. Shows Wed.-Sat. at 8:30 p.m.
AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-
1633. Restaurant/bar. Thru 5/18, singer Barbara
Rankin, Mon.-Thurs. at 8:30, Fri.-Sat. at 10, followed
by comedienne Marcia Lewis, Tues.-Thurs. at 11, Fri.-
Sat. at midnight. Thru 6/1, Sheila Smith followed by
Amanda McBroom. AE,MC,V.
IBIS—151 E. 50th St., 753-3429. Exotic room (up-
stairs at Cafe Versailles) featuring Mid-Eastern musi-
cians and belly dancers performing continuously,
from 10 p.m. AE, CB, DC, MC, V.
PALSSON'S—158 W. 72nd St., 595-7400. Continen-
tal restaurant. Forbiddn Broadway 1985, a musical
comedy revue by Gerard Alessandrini starring Fred
Barton, Davis Gaines, Herndon Lackey, Nora Mae
Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30,
Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.
PARK TEN—10 Park Ave., at 34th St., 889-1310.
Supper club. Thru 5/25, Rosemary Clooney, Tues.-
Thurs. at 10, Fri.-Sat. at 9 & 11. 5/28-6/8, Tony Mar-
tin, the famous performer who is celebrating his 45th
year in show business. AE, CB, DC, MC, V.
RAINBOW GRILL—30 Rockefeller Plaza, 65th
floor, way up in the sky, celebrates its 50th anniver-
sary as a showplace attraction; 757-8970. Legs! a Pari-
sian-style musical revue produced and directed by
Peter Jackson. Shows nightly, 9:15 & 11:30. Disco
dancing between and after shows. Closed Sun. Rain-
bow Room: Right across the hall, with the same stu-
pendous views. Thru 5/26, Bobby Rosenegarden and
his Orchestra, play for dancing, nightly except Mon.
5/28-6/30, in come Panama Francis and the Savoy
Sultans. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak
Room: Thru 6/29, Julie Wilson, Tues.-Sat. at 9:15 and
11:15. Rose Room: Singer-pianist Buck Buchholz
plays Sun. from 5:30-11. AE, CB, DC, MC, V.
CARLYLE—Madison Ave. & 76th St., 744-1600.
Cafe: Intimate supper-club/bar. Thru 6/29, singer-
pianist Bobby Short with Beverly Peer on bass and
Robbie Scott on drums, Tues.-Sat. at 10 & midnight.
Sun. & Mon., 9-1 a.m., dinner and dancing to Vince
Giordano's Nighthawks. Bemelmans Bar: Thru
6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m.
AE, CB, DC, MC, V.
DORAL TUSCANY—120 E. 39th St., 686-1600. Da
Vinci: Restaurant with entertainment featuring pian-
ist Martin Berns, Mon.-Fri. 7-11 p.m. AE, CB, DC, MC, V.
GRAND HYATT—Park Ave., at 42nd St., 883-1234.
The Crystal Fountain: Contemporary restaurant
with a musical trio performing Mon. thru Sat. Trump-
pet's: An elegant nouvelle-cuisine restaurant with
singer-pianist Paul Roth, Tues.-Sat. 5-1 a.m., and pian-
ist Earl Rose plays Mon. 5-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage:
Roland Granier de Lafayette plays piano Mon.-Fri., 5-
midnight, replaced Sat. & Sun. by James Jordan. Hur-
lingham's: Pianist Steve Montgomery Wed.-Sun. 6-
11:30, with James Jordan alternating Mon. & Tues.
The Pursuit of Happiness: Nightclub with video en-
tertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m.,
Fri.-Sat. 4-4 a.m. AE, CB, DC, MC, V.
INTER-CONTINENTAL—111 E. 48th St., 421-
0836. Barclay Terrace: Pianist Richard Siegel plays,
Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.
PLAZA—Fifth Ave., at 59th St., 759-3000. Edward-
dian Room: Pianist Ruth Andrews plays Sun.-Thurs.
6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky
Pizzarelli Trio every Fri. & Sat. from 10:30-1:30
a.m. AE, CB, DC, MC, V.
REGENCY—540 Park Ave., at 61st St., 759-4100.
Regency Lounge: Pianist Tommy Furtado plays
every Mon.-Fri. from 5:30-7:30, Keith Ingram takes
over from 7:30 to 1:30. AE, CB, DC, MC, V.
SHERRY NETHERLAND—781 Fifth Ave., 759-
9020. Le Petit Cafe: Pianist Ed Goldman plays music
of Gershwin, Ellington, Ravel, Debussy, Billy Joel,
Stevie Wonder, and more! Tues.-Sat. 7:30-1
a.m. AE, DC, MC.
WALDORF-ASTORIA—Park Ave. & 50th St., 355-
3000. Peacock Alley: Pianist Rene Martel plays
Tues.-Sat. 6-10 p.m. Lynn Richards entertains from
10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m.
Cocktail Terrace: Laura Taylor Trio play, Tues.-Sat.
9-2 a.m. Judith Keithly accompanied by Danny Hurd
and Frank Verto perform Sun. & Mon. 9-2 a.m., Tues.-
Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-
Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267.
Restaurant club, with singer-pianist Ann Lebeaux
holding forth Wed.-Sat. from 7:30. Marcy Stein sings
& plays Mon.-Tues. AE, DC, MC, V.
THE BACK PORCH—488 Third Ave., at 33rd St.,
685-3828. Continental restaurant featuring David
Sherman at the piano Mon.-Sat. from 8.
AE, CB, DC, MC, V.
MARIANAS—986 Second Ave., bet. 52nd & 53rd
Sts., 759-4455. Continental restaurant. Pianist-singer
Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy
Goldstein plays Thurs.-Sat. from 7:30.
AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-
6100. Continental restaurant. Pianist Donald Coren
alternates with Rick Jensen every Tues.-Sat. from 8-1
a.m. AE, MC, V.
BROADWAY JOE—315 W. 46th St., 246-6513. Res-
taurant/piano bar. Singer-songwriter-pianist Effie
Jansen, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.
HANRATTY'S—1754 Second Ave., 289-3200. Sun.,
Jane Jarvis. Mon., Dick Hyman. 5/21-25, Tom McDer-
mott. AE.
JOES PIER 52—163 W. 52nd St., 245-6652. Pianist
Romaine Brown with Jimmy Butts on bass, Mon.-Sat.
8-1 a.m. AE, CB, DC, MC, V.
LA CAMELIA—225 E. 58th St., 751-5488. Elegant
Italian restaurant. Singer-pianist Daniel Nye, Mon.-
Sat. 10-2 a.m. AE, MC, V.
LES TUILERIES—40 Central Park South, 832-
3835. Art-deco restaurant/piano-bar with singer-pian-
ist-composer Ann Hampton Callaway performing
every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.
LE VERT GALANT—109 W. 46th St., 382-0022.
Great French restaurant. Singer-pianist Buddy
Barnes, Tues.-Thurs. from 7. Bryon Sommers takes
over on Fri. & Sat. AE, CB, DC, MC, V.
THE MAESTRO—58 W. 65th St., 787-5990. Split-
level continental restaurant with singer-pianist Larry
Woodard playing everything from jazz to classical
music, and Porter to Puccini, Tues.-Sun. from 8
p.m. AE, MC, V.
NICKELS—227 E. 67th St., 794-2331. Continental
restaurant. Singer-composer-pianist Charles DeFor-
est, Tues.-Sat. from 8 onwards. AE, DC, MC, V.
RUPPERT'S—Third Ave. at 93rd St., 831-1900.
Piano bar/restaurant. Tues., Rebecca Koborie. Wed.
& Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri.,
Charlene Bryant. Music from 8. AE, DC, MC, V.
WEST BOONDOCK—Tenth Ave., at 17th St., 929-
9645. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., May 22

3:00/WNCN—J. Strauss Jr.: Enjoy Your Life Waltz; Vitali: Chaconne in G, Op. 4; Kodaly: Hungarian Rondo.

WNYC—Busoni: Arielechino.

4:04/WQXR-AM/FM—J. Stamitz: Orchestral Trio in B-Flat, Op. 1, #5; Stravinsky: Sonata for 2 Pianos; Purcell: Sonata in D for Trumpet & Strings.

5:00/WNCN—Wagner: Faust Ov; Schumann: Adagio & Allegro for Horn & Piano in A-Flat, Op. 70; Berlioz: Reverie et Caprice for Violin & Orch, Op. 8.

6:00/WNCN—Bach: Toccata & Fugue in d; Sor: Fantasy & Minuet; Gottschalk: Murrures Eliens, Op. 46.

7:00/WNYC—Enesco: Violin Sonata; Sessions: Piano Sonata #3.

7:03/WQXR-AM/FM—Telemann: Ov in F for 2 Horns & Strings; Granados: Piano Qnt in G.

8:00/WNCN—Clementi: Sonata for Harpsichord in E-Flat, Op. 12, #2; Mozart: Serenade #13 in G; "Eine Kleine Nachtmusik"; Kreutzer: Das Nachtlager von Granada: Ov.

WNYC—Brooklyn Academy of Music Chamber Music. Mozart: Andante in C for Flute & Piano; Adam: Bravura Variations; Kirchner: Flutings, The Twilight Stood (Kirchner, Hoch, Robison).

8:05/WQXR-AM/FM—Wagner: Lohengrin: Prelude to Act I; Schumann: Sym #1 in B-Flat, "Spring."

9:00/WNCN—Young Concert Artists. Ben Holt, baritone, and Cliff Jackson, pianist. Handel: Apollo and Daphne: Pende il ben dell'universo; Purcell: The Faery Queen: Hush no more; Le Chevalier de Saint-Georges: L'Autre Jour; R. Strauss: Ich Trage Meine Minne, Op. 32, #1; Poulenc: Miroirs Brulants.

Thurs., May 23

3:00/WNCN—Beethoven: Sonata for Piano #16 in G, Op. 31, #1; Bach: Brandenburg Cto #5 in D.

WNYC—Starer: Anna Margarita's Will; Foss: Song of Songs; Blackwood: Sym #1.

4:04/WQXR-AM/FM—

Beethoven: Leonore Ov #3; Smetana: Three Salon Polkas; Ravel: Pavane for a Dead Princess.

5:00/WNCN—Various: Renaissance Music (Chanson); Wagner: Gotterdammerung: Dawn and Siegfried's Rhine Journey; Mendelssohn: Midsummer Night's Dream, Op. 21: Ov.

6:00/WNCN—Corelli: Sonata for Violin & Continuo in d, Op. 5, #7; Telemann: Cto for Violin in B; J. Strauss Jr.: Artist's Life Waltz, Op. 316.

7:00/WNYC—New Jersey Symphony Orchestra. Haydn: Sym #88; Mahler: Sym #5.

7:03/WQXR-AM/FM—J. C. Bach: Sinfonietta in C; Strauss: Emperor Waltz; Ravel: Tzigane.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. With pianist

Mieczyslaw Horszowski and Orpheus. J. C. Bach: Sinfonia in B-Flat, Op. 18, #2; Mozart: Cto #19 for Piano in F; Bartok: Rumanian Folk Dances.

9:06/WQXR-AM/FM—Mobil's Memoirs in Music. Nadia Boulanger—Part II.

10:00/WNYC—Del Tredici: Fantasy Pieces; Adams: Shaker Loops.

Fri., May 24

3:00/WNCN—Mozart: Serenade #12 in c; Verdi: Macbeth: Ballet Music.

WNYC—Finney: Piano Qnt; Schwantner: Aftertones of Infinity; Loeb: String Qt #8.

4:04/WQXR-AM/FM—Dvorak: Othello Ov; Chopin: Six Polish Songs: "The Ring," "Drinking Song," "My Darling," and "The Bridegroom."

5:00/WNCN—Telemann: Trio Sonata in a; Tchaikovsky: Marche slave, Op. 31; Bach: Cto for 4 Harpsichords in a.

6:00/WNCN—Haydn: Divertimento #2 in G, Op. 100; Albinoni: Cto in F, Op. 10, #10; Glinka: Valse-Fantaisie.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Mozart: Divertimento in B-Flat; Grieg: Peer Gynt: Suite #1; Benda: Sinfonia in B.

8:00/WNCN—Stravinsky: Petrouchka; Albinoni: Cto for Oboe in D, Op. 9, #2.

WNYC—The Complete Songs of Ravel.

8:06/WQXR-AM/FM—

Beethoven: Sym #6 in F, "Pastorale."

9:00/WNCN—Mozart: Gavotte in B-Flat; Tchaikovsky: Cto for Violin in D, Op. 35; Saint-Saens: Samson and Delilah: Bacchanale.

Sat., May 25

10:00 a.m./WNCN—Forqueray: Pieces de Clavecin: Suite #5 in c, #26, "La Rameau"; Beethoven: Sonata for Violin & Piano #9 in A, Op. 47, "Kreutzer."

WNYC—Prokofiev: Sym #5; Tippett: Piano Sonata; Penderecki: Violin Cto.

10:04 a.m./WQXR-AM/FM—Bach: Suite #3 in D; Faure: Pavane, Op. 50; Mozart: Horn Cto #1 in D.

11:00 a.m./WNCN—Palestrina: Ricercari; Beethoven: Sym #7 in A, Op. 92.

12:00/WNYC—Library of Congress Chamber Music. The Academy of Ancient Music Chamber Ensemble, conducted by Christopher Hogwood.

Bach: Cto in c for Oboe & Violin; Two Fugues from the Well-Tempered Clavier; Cto in D for 3 Violins.

12:05/WQXR-AM/FM—Dvorak: The Midday Witch.

1:00/WNCN—Brahms: Sextet #2 in G, Op. 36; Satie: Gymnopedies.

2:00/WNYC—Holst: The Planets.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. Tchaikovsky: Eugene Onegin (Brendel, Freni, Dvorsky, Ghiaurov/Bartoletti).

3:00/WNYC—New Sounds. L'Heureux/Laperle: Crepuscule; Larraaj: Dance #2.

4:00/WNCN—Schubert: Waltzes, Op. 18; C. P. E. Bach: Sym #4 in G; Verdi: I Vespri Siciliani: Ov.

6:04/WQXR-AM/FM—Hummel: Trumpet Cto in E-Flat; Prokofiev: Classical Sym; Strauss: Voices of Spring.

7:00/WNCN—Anniversary Concert. Beverly Sills. Rossini: Barber of Seville: Ah! Se e ver... L'innocenza di Lindoro; Massenet: Thais: Air du Miroir; Meyerbeer: Huguenots: O beau pays de la Touraine.

8:00/WNCN—Artist's Image. Rafael Kubelik, conductor. Mozart: Mass in c, "Coronation"; Mahler: Sym #10: Adagio.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the International Singing Competition, "Giuseppe Borgatti" in Cento, Ferrara, Italy.

WNCN—Saturday Night Opera. Bellini: Norma (Sutherland, Minton, Horne, Alexander, Cross, London Sym Orch & Chorus/Bonyng).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph Eschenbach, conductor. With violinist Elmar Oliveira. Strauss: Die Fledermaus: Ov; Laderman: Violin Cto; Brahms: Sym #1 in c, Op. 68.

9:30/WKCR—Leyla Gencer Celebration. Stefan Zucker, host. Donizetti: Maria Stuarda (Gencer, Verrett, Tagliavini, Ferrin/Molinari-Pradelli).

Sun., May 26

9:04 a.m./WQXR-AM/FM—Beethoven: Serenade in D, Op. 25; Respighi: Old Dances and Airs, Suite #3; Bizet: L'Arlesienne, Suite #1.

10:00 a.m./WNCN—Classic Guitar. Sor: Souvenir de Russie; Lauoro: Seis por Derecho; El Nino; El Marabino; Boccherini: Guitar Qnt in C.

WNYC—Pianists play specialties. Schnable, Rubinstein, Richter and others.

11:00 a.m./WNCN—Liszt: Fantasia on Hungarian Folk Tunes; F. Couperin: Concert Royal #1 in G.

12:00/WNYC—Chamber Music Society of Lincoln Center. Osian Ellis, harp. Handel: Cto for Harp & Strings in B-Flat, Op. 4, #6; Mozart: String Qt in E-Flat; Debussy: Danse Sacree et Danse Profane for Harp & Strings.

1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor/harpsichordist. With violinist Yuzuko Horigome, harpsichordists David Schrader, Mary Sauer. Bach: Three Selections from Musical Offering; Cto for Violin, #2 in E; Cto for 3 Harpsichords in C; Orch Suite #4 in D.

2:00/WNYC—Martinu: Cello Sonata #1.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With soprano Eva Marton, tenor Peter Hofmann, bass Martti Talvela. Wagner: Die Walkure, Act I.

4:00/WNCN—Leclair: Sonata for Flute &

Continuo in G, Op. 9, #7; Sinding: Suite for Violin in a, Op. 10.

5:00/WNCN—Dvorak: Czech Suite, Op. 39; Molter: Cto for Clarinet #4 in A.

6:00/WNYC—Brehm: Metamorph; Gulda: Gegenwart.

6:05/WQXR-AM/FM—Corelli: Cto Grosso in g, Op. 6, #8, "Christmas"; Handel: Organ Cto #1 in g, Op. 4.

7:00/WNCN—Anniversary Concert. Dietrich Fisher-Dieskau. Schumann: Aus "Myrthen," Op. 25: Highlights; Wagner: Tannhauser: Abendstern; Brahms: Serious Songs, Op. 121.

WNYC—Weill: Cello Sonata; Haydn: String Qt in d, Op. 76, #2.

8:00/WNYC—The Los Angeles Philharmonic. Beethoven: Ov, Fidelio; Piano Cto #4;

Rachmaninoff: Sym #3.

8:05/WQXR-AM/FM—Gounod: Romeo et Juliette (Maltiano, Kraus, Quilico, van Dam, Orch National du Capitole de Toulouse/Plasson).

Mon., May 27

3:00/WNCN—Haydn: Piano Trio in B-Flat; Mozart: Sym #16 in C; Bach: Cto for Harpsichord #6 in F.

4:04/WQXR-AM/FM—Bach: Sonata in d for Flute & Harpsichord; Smetana: The Bartered Bride: Ov, Polka & Furiant.

5:00/WNCN—Dukas: The Sorcerer's Apprentice; Butterworth: A Shropshire Lad.

6:00/WNYC—Schumann: Variations on ABEgg, Op. 1; Leclair: Sonata for 2 Violins & Continuo in c, "Le Tombeau."

7:00/WNCN—Nielsen: Prelude to Act II of "Masquerade"; Saint-Saens: Piano Trio #1; Rossini: La Gazza Ladra, Ov.

7:03/WQXR-AM/FM—Bach: Flute Cto in e; Chopin: Mazurka #13 in a, Op. 17, #4.

8:00/WNCN—Monteverdi: Madrigals: Book 4; Stanley: Cto Grosso in b, Op. 2, #2; Brahms: Alto Rhapsody, Op. 53.

WNYC—Bach Mondays. The complete suites for unaccompanied cello.

8:06/WQXR-AM/FM—Mozart: The Marriage of Figaro: Ov; Brahms: Violin Cto in D.

9:00/WNCN—Great

Concerts from th Y. Recorded at the 92nd Street Y. Richard Stoltzman, clarinet, and Richard Goode, piano. Brahms: Sonata #1 in f, for Piano & Clarinet, Op. 120; Weber: Grand Duo Concertant, Op. 48; Schumann: Fantasiestucke, Op. 73. 9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With cellist Yo-Yo Ma. Dvorak: Cto for Cello & Orch in b, Op. 104; Shostakovich: Sym #10 in e, Op. 93.

Tues., May 28

3:00/WNCN—Rachmaninoff: Nocturne, Op. 10, #1; Handel: Water Music: Suite #1 in F; Dukas: La Peri: Fanfare.

WNYC—Harrison: Sym on G; McPhee: Tabu-Tabuhan.

4:04/WQXR-AM/FM—Telemann: Cto Grosso in D; Rachmaninoff: Symphonic Dance #3; Mozart: The Magic Flute: Ov.

5:00/WNCN—Schumann: Novelette in f-sharp, Op. 21, #8; J. Strauss Jr.: Roses from the South Waltz, Op. 388.

6:00/WNCN—Handel: Cto Grosso in B-Flat, Op. 3, #1; Wagner: Tristan and Isolde: Prelude.

7:00/WNYC—Cassado: Cello Sonata; Haydn: Oboe Cto in C; Diamond: Sym #4.

7:03/WQXR-AM/FM—Sibelius: Karelia Suite; Paderevski: Theme with Variations; Gluck: Orfeo ed Eurydice: Dance of the Blessed Spirits.

8:00/WNCN—The Pro Arts Chamber Orchestra, conducted by Rafael Adler, live from the WNCN Performance Studio.

8:06/WQXR-AM/FM—Vivaldi: Cto in G for 2 Mandolins & Strings; Tchaikovsky: Sym #2 in c, "Little Russian."

9:00/WNCN—Lully: Marche de Regiment du Roy; Dvorak: Cto for Cello #2 in b, Op. 104.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Igor Buketoff, conductor. With mezzo-soprano Tatiana Troyanos, tenors John Alexander, Henry Grossman, baritones Nicholas Karousatos, Sherrill Milnes, Saratoga-Potsdam Chorus. Rachmaninoff: Spring Cantata, Op. 20; Act I of the Opera, "Monna Vanna" (world premiere).

TELEVISION

Daytime, May 22-24 and 27-28

2 WCBS
212-975-4321
3 WNBC
212-664-4444
5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR
212-764-7000
11 WPIX
212-949-1100
13 WNET
212-560-2000
15 WLIW
516-454-8866
17 WNYC
212-669-7800
19 HOME BOX OFFICE
212-484-1100
21 UPTOWN
212-942-7200
23 SHOWTIME
212-708-1600
25 WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning
11 Civic Programming (except Mon)
Mon/Tom and Jerry
13 Wed/Movie: Peter No Tail
Thu, Mon/Life on Earth: The Swarming Hordes
5 Thu/Movie: The Looney, Looney, Looney Bugs Bunny Movie
Fri/Last of the Red Hot Dragons
Mon/Movie: Stories From a Flying Trunk
6:30
2 4 News
5 Fat Albert and the Cosby Kids
9 Jimmy Swaggart
11 Great Space Coaster
13 Fri/Emma and Grandpa: Spring
Tue/Movie: Somewhere, Tomorrow
5 Fri/Coneheads
Tue/Movie:

Nobody's Boy
7:00
2 Morning News
4 Today
5 Bugs and Porky
7 Good Morning America
9 700 Club
11 Heathcliff
13 Thu/My Father, My Rival
Fri/The Berenstain Bears Play Ball (cc)
Mon/College (cc)
5 Wed/Movie: Mystery Island
Fri/Movie: Hans Christian Andersen
7:30
5 Plastic Man
11 Scooby Doo
13 Wed/Fraggle Rock
Fri/Movie: High Road to China (cc)
5 Thu/Paper Chase
Mon/Movie: The Looney, Looney, Looney Bugs Bunny Movie
8:00
5 Woody Woodpecker
9 Civic Programming
11 Voltron
13 Wed/Movie: The Dresser (cc)
Thu, Tue/Movie: Willy Wonka and the Chocolate Factory
Mon/Movie: Reunion at Fairborough (cc)
5 Tue/Paper Chase
8:30
5 Flintstones
9 Straight Talk
11 Superfriends
5 Wed/Last of the Red Hot Dragons
9:00
2 All New Let's Make a Deal
4 Donahue
5 Brady Bunch (except Mon)
Mon/Special: Indianapolis 500 Parade
7 Morning Show
11 Happy Days
13 Wed/Huey Lewis and the News "Heart of Rock and Roll"
Fri/Stevie Wonder Comes Home
Mon/Movie: Tank (cc)
13 Wed/Movie: Weekend Pass
Thu/Movie: Trading Places
Fri/Movie: Mike's Murder
Mon/Movie: Uncommon Valor
Tue/Movie: Yellowbeard

9:30
2 Anything for Money
5 Gilligan's Island (except Mon)
9 News
11 Wed-Fri/F Troop
Mon-Tue/Laverne and Shirley
10:00
2 \$25,000 Pyramid
4 Facts of Life
5 I Love Lucy (except Mon)
9 Romper Room
11 Odd Couple
13 Wed/Movie: The Sting II
Thu/Movie: A Midsummer Night's Sex Comedy
Fri/Movie: The Sign of Four
Mon/Movie: Tank (cc)
Tue/Movie: Tex
5 Wed, Tue/Movie: Twilight of Honor
Thu/Movie: The Scarlet Coat
Fri/Movie: Madame Bovary
10:30
2 Press Your Luck
4 Sale of the Century
5 Make Room for Daddy (except Mon)
7 Comedy Take
11 Family
11:00
2 Price Is Right
4 Wheel of Fortune
5 All in the Family (except Mon)
Mon/Movie: The Fighting 69th (1940). James Cagney, Pat O'Brien.
7 All Star Blitz
9 Bewitched
5 Mon/Movie: My Foolish Heart
13 Wed/Movie: Police Academy
Thu/Movie: The Trouble With Harry
Fri/Movie: Doctor Detroit
Mon/Movie: Weekend Pass
Tue/Movie: Moscow on the Hudson
11:30
4 Scrabble
5 Rituals (except Mon)
7 Family Feud
9 I Dream of Jeannie
11 Best Talk in Town
13 Thu/USA for Africa: The Story of "We Are the World"
12 NOON
2 Body Language
4 Super Password

5 Midday (except Mon)
2 Ryan's Hope
9 11 News
11 Wed/Coming Attractions
Fri/Movie: Tex
Mon/Movie: The Far Pavilions (cc)
Tue/Movie: The Dresser (cc)
5 Wed/Movie: WarGames (cc)
Thu/Movie: Tank (cc)
Fri/Movie: Heart Like a Wheel (cc)
12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/Movie: A Lion Is in the Streets (1953). James Cagney.
Thu/Movie: An American Dream (1966). Stuart Whitman.
Fri/Movie: A Fine Madness (1966). Sean Connery. The artistic temperament amok.
Mon/Movie: Guys and Dolls (1955). Frank Sinatra, Marlon Brando. A game Brando hoots it.
Tue/Movie: Once You Kiss a Stranger (1970). Carol Lynley, Paul Burke.
13 Wed/Movie: The Best Years of Our Lives
Thu/Movie: Reunion at Fairborough (cc)
5 Tue/Movie: They Call Me Bruce?
12:45
5 Mon/Movie: They Were Expendable (1945). John Wayne. W. W. II P Tboat action, from John Ford.
1:00
4 Days of Our Lives
5 Hour Magazine (except Mon)
7 All My Children
9 Return of the Saint
5 Mon/Movie: Going in Style
13 Wed/Movie: Reckless
Thu/Movie: Secrets
Fri/Movie: Surf II
Mon/Movie: Police Academy
Tue/Movie: Under Fire
1:30
2 As the World Turns
2:00
4 Another World
5 News Headlines (except Mon)
7 One Life to Live
9 Joker's Wild
11 Fri/Not Necessarily the News

Mon/Movie: The Best Years of Our Lives
Tue/Coming Attractions
5 Wed/Movie: Meet Me in Las Vegas
Thu/Movie: Iceman
Fri/Movie: They Call Me Bruce?
Tue/Movie: Heart Like a Wheel (cc)
2:15
5 Popeye (except Mon)
2:30
2 Capitol
4 Tic Tac Dough
11 Wed-Fri/Little Rascals
Tue/Mighty Mouse
13 Thu/Movie: The Looney, Looney, Looney Bugs Bunny Movie
Fri/Movie: Yes, Giorgio
Tue/Yesteryear... 1917
3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget (except Mon)
7 General Hospital
9 Dating Game
11 Superfriends (except Mon)
5 Mon/Huey Lewis and the News "Heart of Rock and Roll"
13 Wed/Movie: Weekend Pass
Thu/Movie: Trading Places
Fri/Movie: Mike's Murder
Mon/Movie: Uncommon Valor
3:15
13 Tue/Movie: Yellowbeard
3:30
2 Mon/NBA: Championship Game (tentative)
5 Woody Woodpecker and Bugs Bunny (except Mon)
Mon/Inspector Gadget
2 Newlywed Game
11 Heathcliff
13 Wed/College (cc)
Tue/Movie: Somewhere, Tomorrow
4:00
2 Rockford Files
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy
13 Wed/TV Movie: The Night the City Screamed (1980). Georg Stanford Brown, Raymond Burr.

Thu/Movie: Caprice (1967). Doris Day, Richard Harris. Twaddle about Doris as industrial spy.
Fri/Movie: The Relative Solution (1971). Burt Reynolds.
Mon/Movie: Bus Stop (1956). Marilyn Monroe. Bull session in a snowbound Arizona bus stop.
Tue/TV Movie: I Want to Keep My Baby (1976). Mariel Hemingway.
11 Voltron
13 Sesame Street (cc)
14 Thu/My Father, My Rival
5 Wed, Mon/Last of the Red Hot Dragons
Fri/Little Friend
4:05
5 Thu/Movie: The Looney, Looney, Looney Bugs Bunny Movie
Tue/Movie: Nobody's Boy
4:30
4 People's Court
6 Brady Bunch
7 Divorce Court
11 Wed-Fri/M.A.S.K.
Mon-Tue/Voltron
13 Wed, Fri/Fraggle Rock
Mon/Movie: Mystery Island
Mon/Movie: Stories From a Flying Trunk
5:00
2 4 7 News
5 Dukes of Hazzard
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
14 Wed/Movie: Tank (cc)
Thu/Life on Earth: The Swarming Hordes
Fri/Emma and Grandpa: Spring
Mon/Movie: Benji
Tue/USA for Africa: The Story of "We Are the World"
5 Fri/Coneheads
13 Wed/Movie: Timerider
Thu/Movie: Misunderstood
Fri/Movie: Tommy
Mon/Movie: Heart Like a Wheel
Tue/The Boy Who Turned Yellow
5:30
13 3-2-1 Contact (cc)
11 Fri/Movie: High Road to China (cc)
5 Thu/The Wrong Way Kid
Fri/Last of the Red Hot Dragons

Evening, May 22-24 and 27-28

Wed., May 22
6:00
2 4 7 News
5 Three's Company

9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 How to Play the Piano

Despite Years of Lessons
3 World Chronicle
5 Rock of the '80s: Adam Ant & Others

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Magic of Oil Painting

61 City Comment
7:00
2 4 7 9 News
5 M*A*S*H
11 Jeffersons

13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Working Women
11 Coming Attractions
5 Huey Lewis and the

News "Heart of Rock and Roll"
Movie: Silver Dream Racer

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Baseball: Mets vs. San Diego Padres
11 News
12 Long Island Report
13 Dr. Who
14 Not Necessarily the News

8:00
2 Double Dare
4 Highway to Heaven
5 PM Magazine
7 Fall Guy (cc)
11 Movie: My Favorite Year (1982). Peter O'Toole, Mark Linn-Baker. O'Toole hams it up as a fading matinee idol.
13 Spaceflight—One Giant Leap (cc)
14 Nanny
15 Eye on Dance
16 Movie: The Far Pavilions (cc)
17 Movie: Carmen
18 Movie: The Wicked Lady

8:30
5 Carol Burnett
9 Looking East

9:00
2 TV Movie: Chiller. Michael Beck, Beatrice Straight. Young man on ice brought back to life, with sinister results. (cc)
5 Merv Griffin
7 TV Movie: Right to Kill? Frederic Forrest, Christopher Collet. Teenaged boy shoots his abusive father.
13 Politicians on the Griddle: 100 Years of the Gridiron
14 Not the Nine O'Clock News
15 Heart of the Dragon
16 Movie: Police Academy

9:30
2 Butterflies

10:00
2 St. Elsewhere
5 **11** News
13 Primary '85 Democratic Gubernatorial Debate. Candidates Kenneth Gibson, Peter Shapiro, Robert J. Del Tufo, Stephen B. Wiley, John F. Russo.
14 Monty Python
15 Mothers by Daughters
16 Movie: The Sting II
17 Movie: Repo Man
18 Movie: Caged Heat

10:15
9 Kiner's Korner

10:30
9 News
21 Only When I Laugh

11:00
2 **4** **7** News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 Nightly Business Report
22 Switch On Japan
23 Movie: Pandora's Mirror

11:30
2 Magnum, P.I. (Note: May be preempted by NBA playoff.)
4 Tonight Show

5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
13 MacNeil/Lehrer NewsHour
14 Latent America
15 Movie: Flashdance (cc)

11:45
11 Movie: The Dresser (cc)

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek
13 Movie: La Boum

12:15
17 Movie: Weekend Pass
21 Fall Guy (cc)
22 Movie: My Favorite Year (1982). Peter O'Toole, Mark Linn-Baker. O'Toole hams it up as a fading matinee idol.
13 Spaceflight—One Giant Leap (cc)
14 Nanny
15 Eye on Dance
16 Movie: The Far Pavilions (cc)
17 Movie: Carmen
18 Movie: The Wicked Lady

12:40
2 Movie: Wonder Woman (1974). Cathy Lee Crosby, Ricardo Montalban. (Note: May be preempted by NBA playoffs.)

1:00
2 Movie: El Greco (1966). Mel Ferrer, Rosanna Schiaffino.
9 The Saint
11 Barney Miller

1:10
5 Movie: Firestarter (cc)

1:30
4 **11** News
5 Hogan's Heroes

1:45
17 Movie: First Time

1:50
11 Movie: Blue Thunder (cc)

2:00
2 News
4 Sally Jessy Raphaël
5 UFO's Are Real. What Jimmy Carter, Barry Goldwater, the FBI, and the armed services have to say.
9 Joe Franklin
11 Movie: Sons of the Desert (1933). Stan Laurel, Oliver Hardy.

2:30
4 Ben Casey

3:00
9 Movie: Calamity Jane (1953). Doris Day, Howard Keel. Gets her man.

3:10
5 Movie: WarGames (cc)

3:30
4 Candid Camera
11 F Troop
17 Movie: Reckless

3:45
11 Movie: National Lampoon's Vacation

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography: Adolf Hitler (Part 2)

5:00
4 Here's Lucy
5 News
11 Life of Riley

5:05
5 Rock of the '80s: Adam Ant & Others

5:30
2 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News
14 Not Necessarily the News

Thu., May 23

6:00
2 **4** **7** News
5 Three's Company
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 Rod & Reel
22 Why in the World
14 Movie: House of Long Shadows

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Roughing It
22 City Comment
5 Movie: Benji

6:45
5 News From City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
22 Motorweek
14 Movie: The Trouble With Harry

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
22 Dr. Who

8:00
2 Magnum, P.I.
4 Cosby Show
5 PM Magazine
7 Battle of the Network Stars (cc)
9 News
11 Movie: Breakheart Pass (1976). Charles Bronson, Ben Johnson. All aboard.
13 Currents
21 Austin City Limits
22 Writers Writing. Cortland Milloy of the Washington Post assembling a story about a rash of evictions in the D.C. area.
14 Movie: The Changeling
15 Movie: Quartet
16 Movie: Tank (cc)

8:30
4 Family Ties
5 Carol Burnett
9 Sale of the Century
13 Innovation
21 Herman Melville: Damned in Paradise (cc)

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
9 Movie: Meatballs (1979). Bill Murray, Harvey Atkin. Strictly for meat heads.
13 Mystery! The Woman in White (cc)
21 Country Express
22 Movie: Harry & Son

9:30
4 Night Court
21 This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 **11** News
7 20/20 (cc)
13 Intercom
21 Frontline (cc)
22 Tony Brown's Journal
14 Acts of Violence
15 Movie: Chimes at Midnight
16 Paper Chase

10:30
31 America's Black Forum

11:00
2 **4** **7** News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
22 Switch On Japan
14 Movie: House of Long Shadows
15 Movie: All-American Girls

11:30
2 Night Heat
4 Tonight Show
5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
13 Latent America

12 MIDNIGHT
7 Eye on Hollywood
9 Racing From Roosevelt
11 Star Trek
13 Masterpiece Theatre: Strangers and Brothers (cc)
14 Movie: Violette
15 Movie: Iceman

12:30
4 David Letterman
5 Starsky and Hutch
7 New \$100,000 Name That Tune
9 Jackie Gleason
10 Movie: Secrets

12:35
2 Movie: Crooks and Coronets (1969). Telly Savalas, Edith Evans.

12:45
11 Yet Again Even More All-New Unexpurgated Benny Hill

1:00
2 TV Movie: Love Among the Ruins (1974). Katharine Hepburn, Laurence Olivier. Yeah, but what ruins!
9 The Saint
11 Barney Miller

1:30
4 **11** News
5 Hogan's Heroes

1:45
11 Movie: Endangered Species
13 Movie: House of the Long Shadows

2:00
2 News
4 Sally Jessy Raphaël
5 Movie: Gypsy (1962). Rosalind Russell, Natalie Wood. Let me entertain you.
9 Joe Franklin
11 Lifestyles of the Rich and Famous
12 Movie: Trading Places

2:30
4 Ben Casey

3:00
9 Movie: Higher and Higher (1943). Frank

Sinatra, Michele Morgan. I couldn't sleep a wink last night.
11 Children Between Life and Death

3:30
4 Candid Camera
11 Movie: The Changeling
13 Movie: Benji

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography: Fiorello La Guardia

5:00
4 Here's Lucy
5 News
11 It's Your Business
13 The Wrong Way Kid

5:20
11 Acts of Violence

5:30
2 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Fri., May 24

6:00
2 **4** **7** News
5 Three's Company
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 Motorweek
22 Tony Brown's Journal
14 Movie: Hans Christian Andersen

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Victory Garden
22 City Comment

6:45
31 News From City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Sale of the Century
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
22 Why in the World
14 Movie: Doctor Detroit

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **11** News
21 Long Island Report
22 Dr. Who
14 Coming Attractions

8:00
2 Movie: Caddyshack (1980). Chevy Chase, Rodney Dangerfield.
4 V
5 PM Magazine
7 Webster (cc)
9 Baseball: Mets vs. Los Angeles Dodgers
11 Movie: The Seduction (1982). Morgan Fairchild, Michael Sarrazin.
13 Washington Week in Review
21 Nature (cc)
22 Masterpiece Theatre: Strangers and Brothers
14 Movie: Hardbodies (cc)
15 Movie: The Gift
16 Movie: Heart Like a Wheel (cc)

8:30
5 Carol Burnett
7 Benson (cc)
13 Wall Street Week

9:00
2 Miami Vice
5 Merv Griffin
7 TV Movie: Generation. Richard Beymer, Hanna Cutrona. Scientist has second thoughts about his inventions.
13 Great Performances—Best of Broadway
21 Movie: Reaching for the Moon (1931). Douglas Fairbanks Sr., Bebe Daniels.
22 Canadian Establishment
14 Movie: The Hotel New Hampshire

9:30
7 Comedy Special (cc)
14 Not Necessarily the News

10:00
2 Falcon Crest
5 **11** News
7 Me & Mom (cc)
13 Memories of Hell
14 Movie: Angel
15 Movie: Roseland
16 Movie: Silkwood (cc)

10:30
11 Baseball: Yankees vs. Oakland A's
2 Silent Pioneers. Emergence of gay/lesbian elders and their affect on peers and younger generation.

10:45
9 Kiner's Korner

11:00
2 **4** **7** News
5 Taxi
9 Visions '85
13 Movie: Lonely Are the Brave (1962). Kirk Douglas, Walter Matthau. Cowboy pursued by modern methods.
21 Nightly Business Report
22 Switch On Japan
14 Movie: Sex Waves

11:30
2 Movie: Lovely but Deadly (1983). Lucinda Dooling, Richard Herd. (Note: May be preempted by NBA playoffs.)
4 Tonight Show
5 Kojak
7 Nightline
21 Latent America

11:40
11 Movie: Tex

12 MIDNIGHT
7 ABC Rocks
14 Movie: The Trial

12:15
5 Stevie Wonder Comes Home

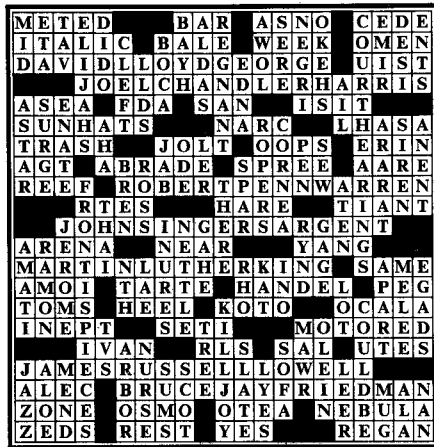
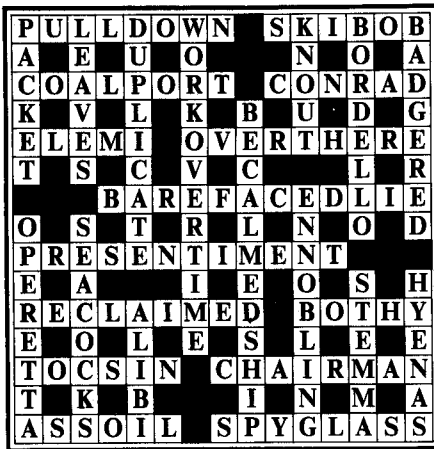
12:30
4 Friday Night Videos
5 Starsky and Hutch
7 New York Hot Tracks
14 Movie: The Blonde Next Door

1:00
9 The Saint
11 Barney Miller

1:15
5 Movie: They Call Me Bruce?

1:30
2 Record Guide
5 America's Top Ten
11 News
14 The Hitchhiker

SOLUTIONS TO LAST WEEK'S PUZZLES



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TELEVISION

- 2:00
TV Movie: Woman of the Year (1976). Joseph Bologna, Renee Taylor.
News
Movie: The Last Days (1977). Rod Steiger, Henry Fonda. Mussolini's
Movie: The Ape Man (1943). Bela Lugosi, Wallace Ford.
Joe Franklin
Solid Gold
Movie: Surf II
- 2:05
Movie: High Road to China (cc)
- 2:30
Sally Jessy Raphaël
- 2:45
Rick and Bob Report
- 3:00
Music City USA
Movie: Star Spangled Rhythm (1942). Bing Crosby, Dick Powell. All-star W. W. II extravaganza. Time to hit the road to dreamland, man.
Kung Fu
- 3:15
Movie: Silkwood (cc)
- 3:30
Ben Casey
Movie: Mike's Murder
- 3:36
Movie: The Wild One (1954). Marlon Brando, Mary Murphy. Townsman: "What are you rebelling against?" Brando: "What have you got?"
- 3:55
Newsmakers
Coming Attractions
- 4:00
New \$100,000 Name That Tune
Abbott and Costello
- 4:25
TV Movie: The Last Dinosaur (1977). Richard Boone, Joan Van Ark.
Movie: Hardbodies (cc)
- 4:30
Hit City
Biography: John L. Lewis
- 5:00
Candid Camera
News
Insight
- 5:15
Little Friend
- 5:30
Here's Lucy
Movie: Honeymoon Hotel (1964). Robert Goulet, Nancy Kwan.
News
- Mon., May 27**
- 6:00
News
Three's Company
Hart to Hart
Special: Race for Your Life Charlie Brown
New Jersey Nightly News
Under Sail (cc)
Cityscope
Movie: Tank (cc)
- 6:30
One Day at a Time
Nightly Business Report
This Old House (cc)
Hero Street USA

- Life on Earth: The Swarming Hordes**
- 7:00
News
M*A*S*H
Dallas
MacNeil/Lehrer NewsHour
Doctor Who
Brooklyn College Presents
Movie: Weekend Pass
- 7:30
Wheel of Fortune
Family Feud
All in the Family
Entertainment Tonight
News
Long Island Report
Dr. Who
Fraggle Rock
- 8:00
Scarecrow and Mrs. King
TV's Bloopers and Practical Jokes
PM Magazine
Hardcastle and McCormick (cc)
News
Movie: El Condor (1970). Jim Brown, Lee Van Cleef.
Heart of the Dragon
Wild America (cc)
Normandy to Berlin: A War Remembered. Color footage shot by director George Stevens.
Movie: Reunion at Fairborough (cc)
Movie: Polyester
Movie: The Looney, Looney, Looney Bugs Bunny Movie
- 8:30
Carol Burnett
Sale of the Century
Profiles of Nature
- 9:00
Kate & Allie
TV Movie: Deceptions. Part 2 (see Sun., May 26, 9 p.m.).
Merv Griffin
TV Movie: The Rape of Richard Beck. Richard Crenna. Tough police sergeant is raped by two men. (cc)
Movie: The King and I (1956). Yul Brynner, Deborah Kerr. "Getting to Know You," "Hello Young Lovers," etc.
American Playhouse—Three Sovereigns for Sarah. Mass hysteria provoked by the Salem witch trials, with Vanessa Redgrave, Kim Hunter, Patrick McGowan. Part 1. (cc)
Survival Special
Memories of Hell
Movie: Making the Grade
- 9:30
Movie: Going in Style
- 10:00
Cagney & Lacey
News
Return to Iwo Jima
Nonfiction Television
Canadian Establishment
Movie: The Right Stuff (cc)
Movie: Repo Man
- 10:30
Baseball: Yankees vs. Oakland A's
- 11:00
News
Taxi

- Nightly Business Report**
Switch On Japan
Movie: The Ecstasy Girls
- 11:30
Simon & Simon
Best of Carson
Kojak
Nightline
MacNeil/Lehrer NewsHour
Latenight America
Rick and Bob Report
- 12 MIDNIGHT
Eye on Hollywood
Best of Saturday Night Live
Movie: The Gift
Movie: Forbidden World
- 12:15
Movie: Police Academy
- 12:30
David Letterman
Baretta
New \$100,000 Name That Tune
Mystery! The Woman in White (cc)
- 12:40
Columbo
- 1:00
Movie: Dark Victory (1975). Elizabeth Montgomery, Anthony Hopkins.
The Saint
Barney Miller
- 1:20
Movie: Blue Thunder (cc)
- 1:30
News
National Superstars. Financial investment seminar.
Huey Lewis and the News "Heart of Rock and Roll"
- 2:00
News
Sally Jessy Raphaël
Joe Franklin
Christian Children's Fund
Movie: Uncommon Valor
- 2:30
Ben Casey
Best of Midday
Movie: The Death Policy (1973). Barbara Feldon, Robert Powell.
Movie: Tank (cc)
- 3:00
Movie: Variety Girl (1947). Bing Crosby, Bob Hope.
- 3:15
Movie: Spring Break
- 3:30
Candid Camera
Off the Set
- 4:00
Here's Lucy
Abbott and Costello
- 4:30
Here's Lucy
Biography: Joseph McCarthy
- 4:40
Movie: My Foolish Heart
- 5:00
Here's Lucy
News
Life of Riley
Movie: Hardbodies (cc)

- 5:30
Twenty-Minute Workout
Morning Stretch
Joe Franklin
News
- Tue., May 28**
- 6:00
News
Three's Company
Hart to Hart
Private Benjamin
New Jersey Nightly News
Aloha China
International Edition
Movie: Willy Wonka and the Chocolate Factory
Movie: Lovely to Look At
Meet the Wombles
- 6:30
One Day at a Time
Benson
Nightly Business Report
Magic of Decorative Painting
City Comment
- 6:45
News From City Hall
- 7:00
News
M*A*S*H
Dallas
Jeffersons
MacNeil/Lehrer NewsHour
Doctor Who
All About TV
Movie: Moscow on the Hudson
- 7:30
Soap Opera Special
Family Feud
All in the Family
Entertainment Tonight
News
Long Island Report
Dr. Who
- 8:00
America Censored
A-Team
PM Magazine
Three's a Crowd (cc)
News
Movie: Brainstorm (1983). Christopher Walken, Natalie Wood. Scientist perfects thought-wave headgear.
Nova (cc)
Answerwise
The Whimsical World of Oz
Movie: The Jazz Singer
Movie: Chimes at Midnight
Paper Chase
- 8:30
Jeffersons
Carol Burnett
Foul-ups, Bleeps & Blunders (cc)
The Changing Family: Taking the High Out of High School
E. L. Doctorow and the American Myth
- 9:00
TV Movie: Brotherly Love. Judd Hirsch, Karen Carlson. Twin brothers with opposite personalities play cat and mouse.
Special: Bob Hope's Happy Birthday Homecoming—The Royal London Gala
Merv Griffin
TV Movie: When Dreams Come True. Cindy Williams, Lee Horsley. Woman who dreams she is

TELEVISION

saved from a creeping killer by a sensuous stranger finds the real thing.
10 Frontline (cc)
2 Masterpiece Theatre: Strangers and Brothers
3 Special: Milton Berle: Mr. Television
W Movie: Erendira

10:00
3 11 News
3 Cocaine Blues
13 Jean Shepherd's America—Cha-Cha Lessons on C Deck at 9 a.m. Finding romance on a cruise ship (cc)
2 Return to Iwo Jima
3 Cradle of the Stars: The Story of the Louisiana Hayride
14 The Hitchhiker
W Movie: Carmen
3 Movie: Heart Like a Wheel (cc)

10:30
13 Sporting Life—When the Cheering Stops. A visit with former pitcher Jim "Catfish" Hunter at his farm in North Carolina.
14 Yet Again Even More All-New Unexpurgated Benny Hill

11:00
2 4 7 News
3 Taxi
3 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
20 Nightly Business Report
3 Switch On Japan
W Movie: Liquid Assets

11:30
2 Fall Guy
2 Tonight Show
3 Kojak
7 Nightline
3 Burns and Allen
11 Honeymooners
21 Latenight America
11 Coming Attractions

12 MIDNIGHT
7 Eye on Hollywood
3 Best of Saturday Night Live
11 Star Trek
3 Jazz Tonight—Dizzy Gillespie
11 Movie: Endangered Species
3 Movie: Roseland
3 Movie: They Call Me Bruce?

12:30
4 David Letterman
3 Baretta

7 New \$100,000 Name That Tune
W Movie: Under Fire

12:40
2 McCloud

1:00
7 Movie: Drums Across the River (1954). Audie Murphy, Walter Brennan.
3 The Saint
11 Barney Miller

1:30
4 11 News
3 The Millionaire Maker
3 Movie: Baby, It's You

1:45
11 Movie: Tex

2:00
2 News
3 Sally Jessy Raphael
3 Movie: Girl Crazy (1943). Mickey Rooney, Judy Garland. I got rhythm.
3 Joe Franklin
11 Start of Something Big

2:30
1 Ben Casey
W Movie: Yellowbeard

3:00
3 Movie: Whispering Smith (1948). Alan Ladd.

Talks softly but carries a big stick.
11 Movie: The Devil's Web (1974). Diana Dors, Andrea Marcovicci.

3:20
3 Movie: House of the Long Shadows

3:30
2 Candid Camera

3:35
11 Movie: The Dresser (cc)

4:00
3 Here's Lucy

4:30
7 Here's Lucy
11 Biography: Billy Mitchell

5:00
3 Here's Lucy
3 News
11 Life of Riley

5:30
2 Twenty-Minute Workout
7 Morning Stretch
3 Joe Franklin
11 News
3 Paper Chase

5:40
11 The Hitchhiker

Weekend, May 25-26

Sat., May 25

6:00
4 Carrascolendas
3 Pattern for Living
11 Wall Street Journal Report
11 Movie: Peter No Tail
3 Movie: The Beastmaster

6:30
2 Patchwork Family
4 Sonrisas
3 Insight
11 Wild Kingdom

7:00
4 Vegetable Soup
5 World Tomorrow
7 Davey and Goliath
9 News
11 Pink Panther

7:30
2 Kidsworld
4 Kidalities
5 Wonderama
7 Little Prince
9 Newark and Reality
11 Josie and the Pussycats
13 MacNeil/Lehrer NewsHour
15 Movie: Tootsie (cc)

8:00
2 The Bisketts
4 Snorks
5 Movin' On
7 Superfriends
9 Christopher Closeup
11 Voltron
3 Movie: Ladybug, Ladybug

8:30
2 Get Along Gang
4 Pink Panther & Sons
7 Superfriends
9 Meet the Mayors
11 Hee Haw
13 Wall Street Week

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Star Search '85
7 Mighty Orbits
9 Nine on New Jersey

13 McLaughlin Group
9:30
2 Dungeons and Dragons
7 Turbo Teen
9 Davey and Goliath
11 Puttin' on the Hits
13 Capitol Journal
11 Ray Bradbury Theater: Marionettes, Inc.
3 Movie: Happy Anniversary

10:00
2 Bugs Bunny/Road Runner
5 Saturday Morning
7 Rubik the Amazing Cube (cc)
9 Championship Wrestling
11 Soul Train
13 Firing Line
11 Movie: Super Fuzz

10:30
4 Alvin and the Chipmunks
7 New Scooby-Doo Mysteries

10:45
W Movie: Octopussy

11:00
2 CBS Storybreak
4 Kidd Video
7 Scary Scooby Funnies
9 Hardy Boys/Nancy Drew Mysteries
11 International All-Star Wrestling
13 Tony Brown's Journal
3 Movie: Footloose (cc)

11:30
2 Pryor's Place
4 Mr. T
7 The Littles
13 Open Mind

12 NOON
2 Bugs Bunny/Road Runner
4 Spiderman and His Amazing Friends
7 Expedition Danger
9 Weekend Specials (cc)
11 Voyagers!
13 This Week in Baseball
13 Frontline (cc)
21 Gourmet Cooking

11 Movie: The Far Pavilions (cc)

12:30
2 Saturday Supercade
4 Incredible Hulk
3 America's Top Ten
7 American Bandstand
11 Abbott and Costello
2 Rod & Reel

1:00
4 Major League Baseball: An Inside Look
5 Fame
9 Movie: Journey to the Unknown (1969). Vera Miles, Patty Duke.
11 Movie: Moonlight
13 Sword and Jade Lion. Mai Yim.

1:15
4 Heart of the Dragon (cc)
21 How to Play the Piano Despite Years of Lessons
3 Movie: Two of a Kind (cc)
W Movie: Staying Alive

1:15
4 Baseball: Los Angeles Dodgers vs. Mets

1:30
2 Sports Special
7 New York Hot Tracks
21 Square Foot Gardening

2:00
5 Starsky and Hutch
13 House for All Seasons (cc)
21 Motorweek
11 Not Necessarily the News

2:30
7 Movie: Halls of Montezuma (1950). Richard Widmark, Jack Palance.
13 This Old House (cc)
21 Gourmet Cooking
11 Movie: Smokey and the Bandit Part 3
3 Movie: The Beastmaster

3:00
3 Movie: Slaughter in San Francisco (1981). Chuck Norris.
3 Movie: Screeners

(1981). Barbara Bach, Richard Johnson.
11 Movie: The Brides of Dracula (1960). Peter Cushing, Marietta Hunt.
13 Square Foot Gardening
2 Rod & Reel
W Movie: All That Jazz

3:30
13 Sporting Life—Rodeo!
21 How to Play the Piano Despite Years of Lessons

4:00
2 Golf: The Memorial Tournament
11 Sportsworld
13 Great Performances—Best of Broadway
21 House for All Seasons (cc)
11 Movie: The Dresser (cc)

4:30
7 Greatest Sports Legends—Joe Morgan
21 Last Chance Garage (cc)
3 Movie: Tex

5:00
3 Mission: Impossible
7 Wide World of Sports
9 BJ and the Bear
11 Solid Gold
13 Ancient Lives (cc)
W Movie: Stacy's Knights

6:00
2 Channel 2 the People
4 7 News
5 Blue Knight
9 Battlestar Galactica
11 Puttin' on the Hits
13 Nature
21 Music in Time
11 Movie: Tank (cc)

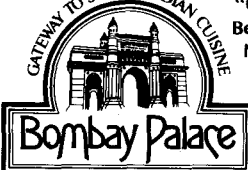
6:30
2 4 7 News
11 Dance Fever
3 Rebellious Jukebox

7:00
2 9 News
4 Prime of Your Life
7 Too Close for Comfort
7 Hollywood Close-Up
11 Jeffersons
13 Family Classics—

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TELEVISION

Ivanhoe
 2 Inside Albany
 3 Washington Week in Review
 4 Movie: The Sting II

7:30
 2 Wheel of Fortune
 4 Fight Back
 5 Archie Bunker's Place
 7 Weekend Style
 9 House Calls
 11 At the Movies
 13 Wild America (cc)
 21 Wall Street Week
 31 European Journal
 5 Movie: Two of a Kind (cc)

8:00
 2 Cover Up
 4 TV Movie: Jimmy the Kid. Gary Coleman, Paul LeMat.
 5 Movie: The Maltese Falcon (1941). Humphrey Bogart, Mary Astor. The stuff that dreams are made of.
 7 T. J. Hooker (cc)
 9 Movie: The Man Who Would Be King (1975). Sean Connery, Michael Caine.
 11 Movie: Dracula (1979). Frank Langella, Laurence Olivier. Bloodless.
 13 Nature of Things
 21 Spaceflight—One Giant Leap (cc)
 31 Mystery: The Woman in White (cc)
 41 Movie: Tootsie (cc)
 41 Movie: Lola Montes

9:00
 2 Airwolf
 7 TV Movie: International Airport. Gil Gerard, Pat Crowley.
 13 Film on Film—A Look at Liv.
 21 Heart of the Dragon
 31 Hello Jerusalem
 5 Movie: Footloose (cc)
 41 Movie: Swing Shift

10:00
 2 Mickey Spillane's Mike Hammer
 4 Hunter
 5 11 News
 13 Sneak Previews
 21 World Professional Dance Championship
 31 German Pro Soccer
 41 Ray Bradbury Theater: Marionettes, Inc.
 41 Movie: Carmen

10:30
 5 Black News
 9 In Search Of
 11 Wall Street Journal Report
 13 Movie: Background to Danger (1943). George Raft, Brenda Marshall.
 15 Not Necessarily the News

11:00
 2 4 7 News
 5 Movie: Hang 'Em High (1963). Clint Eastwood, Inger Stevens.
 9 Burns and Allen
 11 Tales From the Darkside
 13 Movie: Police Academy (cc)
 5 Movie: Caged Heat
 41 Movie: Nightlife

11:30
 4 Saturday Night Live
 7 News (cc)
 9 Racing From Roosevelt
 11 Movie: Frances (1982). Jessica Lange, Kim Stanley.

11:45
 2 Sports People

7 Movie: Kelly's Heroes (1970). Clint Eastwood, Telly Savalas.

12 MIDNIGHT
 2 TV Movie: The Phantom of Hollywood (1974). Peter Lawford.
 5 WWF All-Star Wrestling
 11 Movie: La Balance

12:30
 5 Movie: Psycho II
 11 Movie: Hot Bodies

12:40
 11 Movie: National Lampoon's Class Reunion

1:00
 4 Hawk
 9 Movie: The Torture Chamber of Dr. Sadism (1969). Christopher Lee.

1:20
 5 Movie: The Victors (1963). George Hamilton, George Peppard.

1:37
 2 Record Guide

2:00
 4 Ben Casey
 11 News
 41 Movie: Octopussy

2:07
 2 Movie: The Hound of the Baskervilles (1972). Stewart Granger.

2:10
 11 Movie: Spring Break

2:30
 11 At the Movies
 5 Movie: Tex

3:00
 11 Movie: High Voltage (1929). Carole Lombard.
 9 Movie: Rhythm on the River (1940). Bing Crosby, Mary Martin.
 11 Movie: Salt in the Wound (1972). George Hilton, Klaus Kinski.

3:36
 2 TV Movie: Beyond the Bermuda Triangle (1975). Fred MacMurray.

3:55
 11 Movie: Blue Thunder (cc)

4:15
 5 Movie: Two of a Kind (cc)

5:00
 9 News
 11 Life of Riley

5:05
 2 TV Movie: Punch and Jody (1974). Glenn Ford.

5:30
 9 Straight Talk
 11 News

5:50
 5 Time for Timothy
 11 Ray Bradbury Theater: Marionettes, Inc.

Sun., May 26

6:00
 11 Wall Street Journal Report
 5 Movie: Benji

6:30
 2 Kidsworld
 4 Agriculture USA
 5 Black News
 7 11 Christopher Closeup
 9 News
 11 Movie: Broadway Danny Rose (cc)

6:45
 11 Davey and Goliath

7:00
 2 Hot Fudge
 4 Joy of Gardening
 5 Hour of Power (cc)
 7 Faith for Today
 9 Hispanic Horizons
 11 Old Time Gospel Hour

7:30
 2 Channel 2 the People
 4 Journey to Adventure
 7 This Is the Life
 9 Public Affairs
 13 Sesame Street (cc)
 5 Little Friend

8:00
 2 Way to Go
 4 Here's Lucy
 5 Jimmy Swaggart
 7 Insight
 9 Millionaire Maker
 11 Frederick K. Price
 13 The Not-So-Great Moments in Sports

8:30
 2 For Our Times
 4 Baseball Bunch
 7 World of Photography
 9 Day of Discovery
 13 Mister Rogers' Neighborhood
 5 The Wrong Way Kid

9:00
 2 Sunday Morning
 4 Kids, Inc.
 5 Movie: The Adventures of Huckleberry Finn (1960). Archie Moore.
 7 Tiempo
 9 Oral Roberts
 11 Jackson Five
 13 Sesame Street (cc)
 11 Fraggle Rock

9:30
 4 Positively Black
 7 News Conference
 9 Point of View
 11 Voltron
 11 Movie: Iceman
 5 Movie: WarGames (cc)

10:00
 2 Face the Nation
 4 Essence
 7 Video Game
 9 Sunday Mass
 11 The Transformers
 13 Mister Rogers' Neighborhood
 41 Movie: Trenchcoat

10:30
 4 Visiones
 7 Entertainment This Week
 9 That's the Spirit
 11 Three Stooges
 13 Family Classics—Ivanhoe

11:00
 2 Taking Advantage
 4 First Estate: Religion in Review
 5 Movie: Tarzan and the Leopard Woman (1946). Johnny Weissmuller.
 9 Make Peace With Nature
 11 Movie: Hold That Ghost (1941). Bud Abbott, Lou Costello.
 13 Wild America (cc)

11:30
 2 Newsmakers
 4 Today in New York
 7 This Week With David Brinkley
 9 Rex Humbard
 13 3-2-1 Contact (cc)
 11 Coming Attractions
 5 The Flying Karamazov Brothers

11:45
 41 Movie: Silver Dream Racer

12 NOON
 2 Channel 2 the People
 4 News 4orum
 9 Robert Schuller (cc)
 13 Why in the World
 21 Tony Brown's Journal
 41 Movie: The Far Pavilions (cc)

12:30
 2 Seeing Stars
 4 Meet the Press
 5 Movie: With Six You Get Eggnog (1968). Doris Day, Brian Keith.
 7 I Am Joe's Stomach
 9 Inside Albany
 11 Movie: I'd Give My Life (1936). Tom Brown, Guy Standing.
 5 Movie: The Scarlet Coat

1:00
 2 NBA: Playoffs (tentative)
 4 Ben Casey
 7 Like It Is
 9 Exciting World of Speed and Beauty
 11 Movie: To Catch a Thief (1955). Cary Grant, Grace Kelly. Lovely to look at.
 13 Here's to Your Health—Things That Go Bump in Your GI Tract

1:30
 4 Baseball: Los Angeles Dodgers vs. Mets
 5 Agronsky & Co.
 41 Movie: Timerider

2:00
 4 Super Charges
 7 This Is the USFL
 9 New Tech Times
 11 Long Island High School Lacrosse
 11 Movie: The Sign of Four

2:30
 4 Miller High Life Thunderbolt Regatta
 5 Movie: The Battle of Britain (1969). Laurence Olivier, Michael Caine. Confusing dramatization of their finest hour.
 7 USFL Football: TBA
 13 Innovation (cc)
 5 Movie: Octopussy (cc)

3:00
 4 Sports Special—IAAF World Cup Marathon
 11 Movie: Spellbound (1945). Gregory Peck, Ingrid Bergman.
 13 Hitchcock, Salvador Dali, and Freud—strange bedfellows.
 13 The Trail North. Mexican migration.
 41 Movie: Footloose

3:30
 2 Golf: The Memorial Tournament
 41 American Playhouse—El Norte (cc)

4:00
 4 Sportsworld
 21 Nature of Things
 11 Movie: Broadway Danny Rose (cc)

4:15
 9 Kiner's Korner

4:30
 9 Lorne Greene's New Wilderness

5:00
 5 Fame
 9 Black Sheep Squadron
 21 Undersea World of Jacques Cousteau
 5 Movie: The Return of a Man Called Horse
 41 Panda's Adventures

5:30
 11 Movie: Marnie (1964). Tippi Hedren, Sean Connery. Icey klepto takes the cure, from Hitchcock.
 41 Fraggle Rock

6:00
 2 4 7 News
 5 TV Movie: The Blue Knight (1973). William Holden, Lee Remick.
 9 World at War
 13 Spaceflight—One Giant Leap (cc)
 21 Sporting Life—Rodeo!
 11 Movie: The Jazz Singer (1980)
 41 Professor Wagstaff's Time Machine

6:30
 2 4 7 News
 41 Adam Smith's Money World

7:00
 2 60 Minutes
 4 Silver Spoons
 7 Ripley's Believe It or Not! (cc)
 9 Switch
 13 Seeing Things
 21 Inside Albany
 5 The Flying Karamazov Brothers
 41 Movie: Vertigo

7:30
 4 Punky Brewster
 41 Ask Congress

8:00
 2 Murder, She Wrote
 4 Scene of the Crime
 5 Star Search '85
 7 Goldie and the Bears (cc)
 9 Straight Talk
 11 Lifestyles of the Rich and Famous
 13 Nature (cc)
 21 Mystery: The Woman in White (cc)
 41 Heart of the Dragon
 11 Movie: The Bounty (cc)
 41 Movie: Violette
 5 Movie: Octopussy (cc)

9:00
 2 Crazy Like a Fox
 4 TV Movie: Deceptions. Stefanie Powers, Barry Bostwick.
 5 Special: The Home. Actors' Fund Home in New Jersey.
 7 Special: The Indianapolis 500. Same day coverage.
 9 New Jersey Report
 11 Start of Something Big
 13 Masterpiece Theatre—Strangers and Brothers (cc)
 21 Movie: Doctor Rhythm (1938). Bing Crosby, Beatrice Lillie.
 41 The Whimsical World of Oz

9:30
 9 Nine on New Jersey
 41 Movie: It's Alive

10:00
 2 Trapper John, M.D.
 5 11 News
 9 Meet the Mayors
 13 Adam Smith's Money World
 41 Videoville
 41 Movie: Quartet

10:15
 11 Movie: National Lampoon's Vacation
 5 Movie: Flashdance (cc)

10:30
 5 Sports Extra
 9 New Jersey People
 11 From the Editor's Desk
 13 Monty Python

41 Ask Congress

11:00
 2 4 News
 5 Off the Set
 9 World Tomorrow
 11 Odd Couple
 13 Independent Focus
 41 Movie: Illusions

11:15
 2 News

11:30
 5 David Susskind
 9 It Is Written
 11 Honeymooners
 21 Butterflies

11:45
 2 Sports Update
 41 Strictly Business

12 MIDNIGHT
 2 Barnaby Jones
 4 George Michael's Sports Machine
 7 News
 9 Jimmy Swaggart
 11 Star Trek
 13 Coming Attractions
 41 Movie: La Boum
 5 Movie: Police Academy (cc)

12:15
 41 Movie: Escape 2000

12:30
 4 Greatest American Hero
 7 News (cc)
 11 Movie: Iceman

12:45
 7 Sports Special

1:00
 2 Barnaby Jones
 7 Movie: Tail Gunner Joe (1977). Peter Boyle, Patricia Neal.
 9 Movie: Barracuda (1978). Wayne David Crawford, Jason Evers.
 11 Tales From the Darkside

1:30
 4 Ben Casey
 5 Movie: Vision
 11 News

1:45
 5 Movie: The Wicked Lady

2:00
 2 News
 11 Wall Street Journal Report

2:15
 11 Movie: The Sign of Four

2:30
 4 Visiones
 5 Anyone Can
 11 Movie: Promise at Dawn (1971). Melina Mercouri.

3:00
 4 First Estate: Religion in Review
 9 Movie: Shepherd of the Hills (1941). John Wayne.

3:40
 5 Movie: The Return of a Man Called Horse

3:55
 11 Movie: The Jazz Singer (1980)

4:30
 11 Biography: General Douglas MacArthur

5:00
 9 News
 11 Life of Riley

5:30
 7 Morning Stretch
 9 Joe Franklin
 11 News

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Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location. Mon.-Fri. 9-7. Sat. 9-3. 212-391-1942.

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Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

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Hypnosis To Change Habits—Weight, smoking, stress, concentration. S. Simon, M.A., Hypnotherapist. 212-348-1922.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017.

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J. Walman. 755-4363.

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New York magazine now has direct telephone lines to its sales representatives in order to serve you better! Call Mon-Fri 9am-5pm.

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TOWN & COUNTRY PROPERTIES:
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STRICTLY PERSONALS:
212-880-0732

CLAIMS & ADJUSTMENTS:
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Closing date for services and real estate: Monday at 5 PM for issue on sale following Monday. Issue date or “cover date” is one week after on-sale date. Telephone orders accepted with credit card only.

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Lose Weight—Up to 10 lbs. or more in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. Grand Lake Spa Hotel, Conn. 800-232-2772, in Conn. 800-237-2772, 203-642-6696.

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Montauk (In Town)—New efficiencies, 200' to beach. Private balcony. Equipped, color TV. Pool. Tennis. Also: apartment, 2-bedroom cottage, week/month. Wave Crest II. Box 2493B, Montauk, NY 11954. (516) 668-4424. eves: 668-2318.

Caribbean Hideaway—Small, splendid inn. Island sun, fun. Gourmet food. Olde Yard Inn, Box 26, Virgin Gorda, BVI.

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Ibiza, Spain—1 bedroom bungalow, beachfront development. 305-593-1512.

Where Do New Yorkers—Look when they're looking for apartments, services or products? They look in the *New York Magazine Classified*. Call 212-880-0735.

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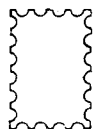
STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: \$25.00 per line. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add \$15. for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published. Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!

Address Your Response This Way:

New York Magazine,
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New York, New York 10163



Box Number

STRICTLY PERSONALS

Dynamic, Handsome, Sexy Male, 43—Chemistry plus. Blonde hair, blue eyes, tall, trim, physically, mentally together. Live-wire turn-on. Successful, warm, thoughtful, emotionally supportive, aesthetic, romantic, liberal, educated, athletic, seeks exciting, unconventional, spontaneous female with dynamite legs, unafraid of strong male personality, fast paced action, travel and adventure. Photo gets response. NYM M922.

Arizona Man—31, 5'10", 170 lbs., white, handsome businessowner, enjoys hard work and relaxing to jazz, desert mountains and the song of the coyotes. I'm a quasi-vegetarian, physically fit, and aware of other's needs and feelings. Seeking a woman, 21-33, who enjoys and is comfortable with the same lifestyle. It can be beautiful when shared by two. Photo, note. NYM J563.

Do Something Nice For Yourself—Warm, 33, Jewish female, blue-eyed, blonde, has beauty, brains, a sense of humor, and a tender heart. NYM M962.

Dentist, 30's, Sincere—Romantic, seeks quality female. NYM M934.

Norwegian-American Lady—Slim, blue-eyed, blonde, editor, 32, seeks friendship and relationship with outgoing, warm-hearted, professional, single man of Christian heritage, 28-40. Send note/photo/phone. NYM L806.

Old-Fashioned Romantic—Who appreciates women. I'm a 29 year-old professional and gentleman, a non-native New Yorker looking for a classy lady with whom to share the joys of NYC. Sense of humor a must. NYM M878.

Very Pretty, Lawyer—Blonde, sexy, slim, athletic, warm, caring, seeks, special Jewish male, 32 plus, NYM L883.

Desperately Seeking Muffy—Jewish lawyer, 34, divorced 7 years, who sails, spends weekends on CT. shore and is fed up with princesses, seeks cute, petite blonde, 24-34, who is smart, soft and happy. Photo a must. NYM M879

Are You Special?—This beautiful, intelligent, thin, 5'8", selective Jewish female, who possesses terrific sense of humor and more than a touch of class, awaits response from handsome, tall, Jewish man 24-31, who is a complete package. Photo/letter/phone. NYM M880.

Sophisticated, Sensitive International-Businessman, (43), seeks elegant, chic lady of depth and beauty. This smiling, witty, ruggedly handsome, gentleman, combines humor, cleverness and spirituality, resulting strength with humility, sincerity with playfulness. Photo, please, because the sparkle must be present. NYM L855.

NYC Professional Woman—Shapely, feminine, divorced, Jewish, creative bent, cultured, refined, swim to stay trim. Seek similar, unattached, non-smoking man, 50-65, witty, warm, kind, giving, who wants a stable relationship. NYM L856.

Very Handsome, Brilliant, Witty, Rich—A completely true description of this 32 year-old Wall-Streeter. Women of equal caliber should not hesitate to respond with phone/photo. NYM M881.

Warm, Attractive, Poised—Professional woman with charming English accent, seeks man 45 plus, established in chosen career, smart, curious about the world. Interested in art, reading, music and just doing things. NYM M883.

Successful Businessman, 30—Self-indulgent yet generous, seeks attractive, athletic, intelligent, sensual, female counterpart, 20-30, for good times and sharing. Note/photo/phone, please. NYM L857.

Nice-Looking, Creative Guy—Who is fun to be with, despite the fact I think I'm nice-looking and creative. Seeking a warm, pretty lady. Letter/photo/phone. NYM L858.

Pretty Blondish Career Woman—Never-married, 37, 5'6", 110 lbs., who loves skiing, tennis, travel, etc. Seeks professional Jewish male, 35-42, for a meaningful relationship with a future. NYM L859.

Bright, Attractive Male—30, Jewish professional, seeks attractive, intelligent woman to share thoughts, theater, movies, outdoors and new experiences. Please send note, photo. NYM M884.

Attractive Attorney/Musician—Male, 38, Ivy-educated, enjoys theater, dining, good conversation, seeks very pretty woman, 23-35, with similar interests. Photo/note, please. NYM L860.

Affectionate Male, 30—5'11", sensitive professional, seeks slim woman, 23-32, who enjoys the ocean, dining, movies, hugging and is open and sensitive. Photo/bio. NYM M885.

Warm, Attractive, Jewish—Female, 37, seeks professional male, with sense of humor, who enjoys travel, music, films, theater. NYM L861.

Strictly Personals ads continued on next page.

**6th ANNUAL
BUSINESS CONFERENCE
FOR MEN AND WOMEN.**

**JUNE
13, 14, 15,
1985**
New York Hilton Hotel
New York City

WBONY.

Spend some time together networking. Learn how to negotiate, survive stress, manage money, close that next sales pitch and more. Enjoy a round table discussion or join a panel. Widen your chances of success and growth by attending WOMEN BUSINESS OWNERS OF NEW YORK'S special conference that talks with you, not at you.

Programs from business start-up to international expansion.

Opening session speaker: Hon. Elizabeth Dole
Entrepreneurial Woman Awards Luncheon • Friday, June 14, 1985 at 12:30 p.m.
Keynote speaker: Gov. Mario Cuomo • Award Presentation: Polly Bergen

THURSDAY, JUNE 13

- 8:30 A.M.**
CONFERENCE KICK-OFF: Opening General Session
10:15 A.M.
1. SALES A. *(Beg) Developing your sales skills. The art of questioning: overcoming objections; closing the sale.
2. SALES B. *(Adv) The "Non-Verbal" sell. How to use this advanced technique as an additional skill, to your greatest advantage.
3. HIRING & FIRING A. *(Beg) Increasing profitability through selection of competent, motivated employees. Staff development to reduce turnover.
4. HIRING & FIRING B. *(Adv) Performance appraisal, personnel manuals, compensation packages, retaining competency.
12:15 P.M.
LUNCHEON
2:30 P.M.
5. ADVERTISING A. *(Beg) How to advertise on a shoestring budget. Exploring where to put your limited advertising dollars by segmenting and saturating your market.
6. ADVERTISING B. *(Adv) How to get your act together and advertise advertising as a solution to a marketing problem.
7. BUILDING YOUR PROFESSIONAL TEAM. When and how to utilize professionals such as your accountant, your financial advisor, the SBA, etc.
8. BUSINESS INTELLIGENCE. Develop business intelligence for strategic planning legally; investigative techniques to uncover or prevent lost profits.
4:00 P.M.
BUSINESS EXPOSITION OPEN
5:00 P.M. - 7:00 P.M.
COCKTAIL RECEPTION

*A-Level is for the beginning business owner (less than 2 years)
*B-Level is for the emerging business owner (over 2 years)

Designed by Creative Images, Inc.

FRIDAY, JUNE 14

- 8:30 A.M.**
9. STRESS A. *(Beg) Living through business start up, maintain sound mental health while creating a sound business.
A SPECIAL FULL PARTICIPATION WORKSHOP.
10. STRESS B. *(Adv) Surviving growth - the balancing act - identify and control major stress points. Strategies for the successful entrepreneur with multiple commitments.
A SPECIAL FULL PARTICIPATION WORKSHOP.
11. NEGOTIATING-Sales agreements, contracts, purchase power. Achieve your goals with ease by understanding successful negotiating strategy. (Repeated Saturday, June 15, 1985)
12. GAMESMANSHIP-Playing the game like a pro-who's who, what's what. How to get to the decision maker.
10:00 A.M.
BUSINESS EXPOSITION OPEN
12:30 P.M.
ENTREPRENEURIAL WOMAN AWARDS LUNCHEON
2:45 P.M.
13. COMPUTERS-(3 hours Part I) The Information Revolution. Selection process, office automation, telephone options - bringing it all together for small to mid size companies.
14. DIRECT MARKETING-(3 hours Part I) The 80's and beyond - case histories of successful campaigns in product and service industries; the cost and effect.
15. INTERNATIONAL BUSINESS-(3 hours Part I) Profit from international sales. Learn how to market and import/export business. Finance, ship and sell your products.
16. SUCCESSFUL ENTREPRENEURS-The picture of today's new tycoons - testimonials of the general profile of entrepreneurial businesses such as David's Cookies and Irene Cohen Personnel Services.
4:30 P.M.
13A. COMPUTER-(Continued Part 2) See #13
14A. DIRECT MARKETING-(Continued Part 2) See #14
15A. INTERNATIONAL BUSINESS-(Continued Part 2) See #15
17. LEGALITIES OF BUSINESS START UP-Legal ramifications from government regulations through purchase contracts.

SATURDAY, JUNE 15

- 8:30 A.M.**
18. FINANCING GROWTH A. *(Beg)-(3 hours. Part 1)-Realities of financing the developing business - determining needs, attaining assistance. Closing the deal and living with it.
19. FINANCING GROWTH B. *(Adv)-The Emerging Business - spread sheets, venture capital, cash flow, issuing stock. Understand that sound financial growth is sound business growth.
20. CASE STUDIES IN FAILURE-You will rebound-study turnaround businesses that made it from failure to success.
10:15 A.M.
18A. FINANCING GROWTH A. *(Beg)-(Continued. Part 2) See #18
11A. NEGOTIATING-See #11
21. PERSONAL MONEY MANAGEMENT-Investment options, estate options, personal insurance needs - developing a plan.
22. HOW TO PRODUCE A BROCHURE-Hands-on seminar which will take you from design to the finished printed piece.
12:15 P.M.
LUNCHEON
2:30 P.M.
23. ROUNDTABLES-Talk with an expert - participate - (advance selection not necessary - you may rotate - all in attendance are welcome)
a. Entrepreneurship-When and how to begin
b. Child Care-Solutions for the working parent
c. Franchising-How, when, why
d. Direct Marketing-How to, how much
e. Career Change-Becoming a consultant
f. Career Change-Re-entering the work force
g. Career Change-Evaluating your options
h. Career Change-Sales
i. The Family Business-Coping with the entrepreneurial parent
4:00 P.M.
WBONY MARKETPLACE OPEN
5:00 P.M. - 7:00 P.M.
COCKTAIL RECEPTION

Full Conference (includes 3 luncheons, 2 cocktail receptions, all coffee breaks)	\$285.00
One Day (includes 1 luncheon, 1 cocktail reception - if Thursday or Saturday coffee breaks)	\$100.00
Half Day (includes 1 luncheon and coffee break)	\$ 75.00
Entrepreneurial Woman Awards Luncheon Only (Corporate Tables Available)	\$ 60.00p.p.

All fees include admission to Business Exposition area.

We accept Visa, Mastercard and American Express

Registration must be accompanied by payment or credit card charge.

Confirmation will be sent.

Checks should be made payable to Women Business Owners of New York, Inc. (WBONY) and mailed to: 322 Eighth Avenue (12th Fl.) New York, NY 10001

On receipt of registration, information will be sent on post-conference. Puerto Rico Getaway (June 16-19, 1985) and WBONY Theater Night (June 13, 1985)

Travel Arrangements through American Airlines and Elaine Goldhill Travel Consultants, Ltd. (1-800-433-1790)

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DAY SEMINAR #

**FOR FURTHER INFORMATION,
PLEASE CALL (212) 206-8250.**

STRICTLY PERSONALS

The God's Must Be Crazy—Attractive, slim, reddish-blond female, 27, seeks male, 25-35, who shares sense of humor, varied interests, love of travel/adventure, and sensitive outlook on life. Note/phone. NYM M892.

Mature Male—Successful construction president, divorced, amateur gourmet cook, admirer of theater/ballet, seeks happy, sexy, slim female partner. Non-smoker/non-drinker. NYM M893.

Are You Psychologically Aware—Politically astute? Have wit, charm? Well-rounded, joie de vivre, class? Can you share, listen, soothe? Jewish? Pretty blonde, (33), equal awaits. NYM M894.

Tomboy—You have kept a youthful, playful, country attitude, in spite of a career in NY. This good-looking, intelligent, successful man, seeks a woman 28-35, who is tall, sensitive, clever, beautiful, bold (to mask shyness), and very athletic. No photo, just the ability to communicate will bring us together. NYM M895.

Tall, Slim, Attractive—Financially and emotionally secure female, delights in sailing, sharing, cooking for 2, and cuddling. Seeks a successful, caring, non-smoking gentleman, 42-52, who is ready to share his zest for life with this very special lady. NYM J551.

Stunning, Green-Eyed Brunette—31, 5'7", Jewish female entrepreneur. Loves sports, travel, the arts, and very romantic dinners. Looking for a serious relationship with a sensitive, poised, professional man, 30-45. Photo/phone. NYM M896.

Avoid The Hamptons—Successful lawyer, Jewish, seeks woman, 24-32, to enjoy NYC with this summer and afterwards. I rest my case. NYM K985.

Pretty, Green-Eyed Exec—Wants to meet warm, Jewish, male professional, 38-48. Bio, phone, photo. NYM M897.

Non-Jaded New Yorker—Seeks counterpart. Bright, attractive, slender, Jewish attorney wants Jewish man, 26-35, with good sense of humor, intelligence, integrity, and a keen appreciation of Chinese food, to share Manhattan and moonlight. Note/phone, photo optional. NYM M898.

Let's Be Terrific Together—Natural, warm, attractive professional woman, 40, 5'8", seeks successful man, 35-50, for fun-filled, caring, lasting relationship. Photo/phone. NYM M899.

To Put Aglow—On the skin of this good-looking, well-built, 6'2", 28-year-old Jewish dermatologist. You must be 21-26, gorgeous face, sexy figure, college-bred, sincere female, and good sense of humor. Photo/bio/photo, a must. NYM M886.

Pretty, Laughing Businesswoman—35, spiritual and warm, seeks a man whose inner vision of love, compassion, and soul is ever expanding. Non-smoker. Photo/phone. NYM M887.

Successful, Male, Ph. D. Psychologist—41, 5'10", 150 lbs., responsible, warm, supportive, attractive, non-smoker and Jewish (not religious). Seeks vivacious, sensitive, responsible, involvable, sincere, sensuous, professionally accomplished woman who is now ready for love and marriage. Photo/bio/phone. NYM M917.

Beauty, Bucks, Brains Seeking Same—5'2", brunette, soft-spoken, never-married, seeks good partner for marriage and children. Businesswoman, 36, MA degree, non-smoker, equally at ease with high-brow or low-brow activities, love sports and the outdoors. Nationally ranked runner in 1980, have lots to offer, non-practicing Catholic, cooperative with your religious concerns. Please send note/phone. NYM J548.

Singer Island, Florida—Good-Looking male, 45, trim, tan, sincere, sensitive, warm. Seeks attractive, together female friend. Photo/phone/bio. NYM M888.

Attractive, Blonde Stockbroker—34, seeks successful Ivy-league WASP, 35-45, who likes to ski, sail, travel, and enjoy life. NYM M889.

Single White Male—Serious, caring, affectionate, but fun-loving, late 40's, 5'10", desires single white female who is serious, caring, affectionate, fun-loving, for a warm relationship. Photo a must, phone. NYM M890.

Petite, Lovely, Sensual—35, Stamford, CT. Jewish woman, looking to meet caring man I can bake apple pie for, share romance with and together build a future. Non-smoker. NYM M891.

NJ Female—Jewish, 33, attractive, tall, slim, seeks warm, sensitive, emotionally and financially secure partner for tennis, theater, dining, etc. NYM K987.

Slightly Crazy, Very Successful—30, MBA, wrestling fan, seeks warm, honest, Jewish female, 24-32, with beauty and brains, lots of energy to play hard and laugh harder. NYM K988.

Feature Writer—Very attractive, slender, athletic brunette, with strong classical music background, arts-oriented, well-traveled, seeks intelligent, handsome man, 35-45, with similar or complementary interests. Letter/bio. NYM M900.

Tall, Attractive Italian—Male, 43, mature, warm, honest, sensitive and fun-loving. Seeks warm, caring, affectionate, sensual, pretty, shapely, slender woman for meaningful relationship. Photo please, Queens resident. NYM M901.

Life Is Good But—Single male, 38, tall, slim, attractive, reasonably sane, sense of humor, abhors games, seeks female counterpart, 28-34. Photo/phone, if possible. NYM M903.

NY-DC Shuttle Diplomacy?—The air corridor won't be the same if you're an attractive, single, successful, creative, sophisticated man, 40-55, who resides in Manhattan and commutes regularly to DC. I'm 30's, a beautiful, successful Washingtonian, who is as at home with businessmen and politicians, as on the tennis court. Business brings me frequently to NY. We could meet in either city or on the shuttle. Write. NYM M904.

Very Attractive, Educated Woman—So. Ct. based, seeks smart, sensitive male, 35 and up. Love of water sports is a plus. Photo/bio. NYM M905.

Tiger! Tiger! Burning Bright—Could you and I give the future a new light. I'm slender, blonde, pretty, yet not out of sight. If you're 50 or more and still can beguile, then write and hope for a time that will delight. NYM L865.

Spirited, Successful Professional—49, seeks secure, vibrant, attractive woman. Bio/photo/phone, please. NYM M906.

Never Mind Superman—I'd like to meet a regular guy. Attractive, engaging woman, Ivy-league grad, 27, seeks educated, successful, Jewish man, 25-35, who shares humanest values and who will bring lively interests to a relationship. Bio/phone. NYM M907.

Out Of The Ordinary—Attractive, tall, sincere, Jewish woman, 26, tennis and ski enthusiast, loves jazz and theater, seeks tall 5'11" plus, unpretentious, professional male, 27-35, athletic, music lover, sense of humor, to share adventures. Letter/phone/photo. NYM L863.

Stunning, Slim, Blonde—32, 5'5", with beautiful, head-turning face and body. Classy, well-bred, smart, seeks high-powered Jewish male, 32-40, 5'9" up. Photo, please. NYM K990.

The Penthouse, The Country Home—And the beautiful vacations abroad are just the icing on the cake. I am a warm and understanding man, a European-educated banker and art collector, a realist and a romantic, a self-confident and happy 54. If you are looking for both magic and safety, both freedom and elegance and if you are slim, beautiful, very feminine and under 38, please let me know at what number I can reach you in the evening. Please enclose a clear recent photo! This is important; pictures "talk" to me, even more than letters! NYM K991.

Voluptuous, Buxom Woman—Wanted who is attractive, educated, Jewish, zaftig, pleasant, nonaggressive, submissive, warm, giving, loving and sweet, age 27-45, for very successful attorney. Recent photo, please. NYM K992.

Attractive, Affectionate, Connecticut—Blonde, enjoys sailing, travel, beach, jazz. Seeks to share romance, friendship and perhaps a lifetime with a Jewish man, 45-65. Phone/letter/photo. NYM K993.

Petite, Pretty, Professional—Jewish, 35, seeks sensitive, educated man, 30-45. Letter/photo. NYM K994.

Eclectic, Non-Yuppie—Professional, Jewish female, 31, good-looking, down-to-earth, athletic seeks male who is bright and caring. NYM K995.

On My Way And I Want To Share It—Handsome, successful executive, Jewish, 6', 28, with witty sense of humor seeks professional, pretty, Jewish lady, 24-32, to share sunbaths, the Mets, tennis, NYC and other interesting field trips. Photo/bio/phone. NYM K996.

Physician, Independent, Successful—Warm, 34, 6', handsome, athletic, seeks tall, beautiful, buxom, unencumbered, Jewish lady, lively with good sense of humor. Bio/photo, please. NYM K997.

Woodstock Veteran, 34—5'8", professional who hasn't totally sold out, seeks a kindred spirit who enjoys scuba, skiing, jogging, walking, theater, film, honesty, and whose favorite snake is named Monty. Bio/phone. NYM K998.

Very Successful, Jewish—Corporate exec, 6', slender and 40, looking for fun-loving, sexy, very attractive, vibrant, grown-up lady, 32-36. Photo/phone, a must. NYM L869.

LI Business Exec—30, 5'9", good-looking, Jewish male, seeks petite, beauty. I have worked hard to attain the finer things in life and would like to share them with a special person. Enjoy travel, dinner, and sports but not drugs. Send photo/phone. NYM L864.

Very Pretty, Petite—Professional, I'm northern NJ Christian woman, 36, with a great figure and personality to match. I'm warm, cuddly, and sensitive. I seek a handsome, professional, Christian man, (32-42), who is emotionally secure, sensitive, and confident enough to handle a romantic bundle of dynamite. Note/photo/phone. NYM L866.

Tiffany Image, Black Tie Class—Perky, petite, Jewish widow, 38, seeks sensitive, successful man, 40-50, who loves theater, dining, travel, cuddling. Photo/photo/phone. NYM M911.

My Looks Are Great—My play is rough, I go to work, I think I'm tough, but there's one secret which I'll share, I really love my teddy bear. Pretty, vivacious, slim, Jewish gal, grown children, 44, seeks teddy bear substitute. NYM M912.

The Best Summer—You've ever had. I am an attractive, intelligent, and financially secure man, with a magnificent oceanfront mansion in West Hampton. Looking for an attractive, open-minded female, who loves the sun and the sand. Photo/photo/bio. NYM M913.

Refreshing, Warm, Attractive—Successful MBA, slender, Jewish redhead, 33, works hard, smiles, laughs easily and listens. Seeks someone who can say many of the same things about himself. Note/phone/phone. NYM L867.

An Unusual Blend—Professional career, and old-fashioned values. Beautiful female, 28, slim, seeks very bright, romantic, Jewish male. NYM M914.

Romantic But Real—Slim, 5'8" woman, 38, with son, 11, looking for tall, 40ish, dynamic, solvent man, good dancer. Photo, please. NYM M915.

Handsome, Active Business Exec—5'6", non-smoker, in 60's, seeking slim, attractive, non-smoking lady, 45-55, who enjoys all good things life has to offer. Photo/phone, please. NYM L868.

The NY Singles Scene—Is not for me! I am an exciting, very attractive, very bright, Jewish blonde, with a warm, outgoing personality, terrific sense of humor and more than "a touch of class." I love music, sports, travel, entertaining, the pleasures of the city, as well as quiet times at home. The man I seek is in his 50's, intelligent, tall, attractive, caring, sociable and successful. Please send note/phone. NYM M916.

Sensitive To The Needs—Of others, this pretty, CT. female, seeks male, 44-54, to enjoy sports, music, and nature with. Photo. NYM L870.

Blonde, Catholic, (43)—Seeks witty male, for late afternoon tea. NYM L872.

Very Handsome, Happy, Successful—Intelligent, 35, fun WASP, seeks very attractive lady. Photo. NYM M918.

Lady Cat, (Chinese-American)—On the prowl for a tomat. Pedigree, portrait, phone number, please. NYM L876.

STRICTLY PERSONALS

Greek-American Businessman—30's, affluent, attractive, witty, personable, sincere, with varied interests. Seeks marriage-minded lady, with similar attributes. Phone/photo, please. NYM L873.

Pretty, Slender Woman—Loves Chapin songs, long walks, square dancing, art, ballet, classical, bluegrass, country and Irish music, seeks tall, bright, loving, non-smoker, 35-45. NYM T032.

Warm, Sincere, Bachelor—34-year-old, college-graduate, stable, successful career, looking for marriage-minded female, to share life with. Must be honest and down-to-earth, talkative and a good listener, able to give as well as receive. Interests: Music, arts, sports, quiet dinners, and country walks, non-smoker. Short note, OK. Photo/phone. NYM L877.

Warm, Caring, PhD—So. Fairfield County, CT. female, young 52, successful, energetic, full-figured, seeks male, 50-65, with whom to share, enjoy life. Photo/phone/bio. NYM M924.

Smiling, Blue-Eyed—Jewish, attractive, 5'6", 116 lbs., professional who is a mom, seeks a funny, easygoing, adventurous, successful, 40-50, athletic man. Photo, note and phone appreciated. NYM T034.

Beautiful, European, 35—5'8", slim, blonde, green eyes, attractive, sensual, warm, intelligent, sincere. Seeks man for love/marriage. Note/phone. NYM T035.

40 Is Fabulous, So Am I!—Creative artist, secure and sexy woman. If you're like me, sensitive, adventurous and bright, lets talk. Bio/photo, please. NYM M921.

Imperfect Male—With standards, yet 5'7", but fit, successful, single, smart, Jewish, kind and possibly handsome. Likes smarts, looks and modesty. NYM K999.

Partner, Friend Wanted—Caring, adventurous, risk taker, professional, financially secure man to meet same. Lady of class, 42, attractive, high on life. Westchester. Photo, please. NYM K1000.

Things I Am Not—A look-alike for anyone famous, a college graduate, a non-smoker, a health club member, a multi-millionaire, or married. Alas, I did manage to: be fairly good-looking, grow up (38, 5'11"), become successful, stay reasonably thin (160 lbs.), and become single again (5 years ago). Would like to meet a 20's to 40 female who is not: a high-powered executrix, Mensa grad, former beauty queen, straight arrow, or uninhibited. But rather someone subject to life's normal ups and downs, is open-minded and might enjoy: nights out, nights in, country, city, music, friendship and a relationship. Photo would help, bio. NYM J560.

High Achiever—Former investment banker, now president of own firm, Ivy League JD/MBA, 33, 5'11", preppy good looks, extremely athletic, well-dressed, comfortable at Surf Club or Area—seeks stunning, sexy, stylish, bright, confident, honest woman, 20-35, preppy or exotic, and accomplished or talented in chosen field. Photo/bio. NYM M919.

Beautiful Professional Jewish Female—25, slim, 5'4", refined, sincere, seeks sincere, Jewish professional or businessman for a lasting relationship. NYM M920.

Vivacious, Pretty, Bright—Businesswoman. Loves reading, people, travel, long walks, interesting conversation. Would like to meet financially independent, single man, intelligent, warm, tall and very attractive, 35-55. Photo, phone and letter of description a must. NYM T029.

Hungarian Lady, Widow—Exciting, intelligent, attractive, faithful partner likes travel, music, family life. Wants honest, financially secure gentleman, about 70, who looks forward to future. NYM T030.

Two For The Price Of One—By day I'm a mild-mannered corporate president in a 3-piece suit. But at night I often step into a phone booth (well, my Village apartment is slightly larger than a phone booth) change into jeans and a leather jacket, and ride off into the night on my motorcycle, sometimes to SoHo and sometimes to the opera. I'm 54, look 45 and act 25. I'm athletic, fit, and reasonably handsome. Also intelligent, sexy, romantic, and certifiably nutty. I want just one classy, adventurous lady to share both my lives. Someone who can laugh a lot, even in the morning before coffee! First we'll become true friends. After that, you cook, I do the laundry and we take turns making the bed. Note/photo/phone, please. NYM M923.

Pretty, North NJ Professional—Green-eyed blonde, 5'3", 39, trim, articulate, sensitive, divorced with no children. Seeks erudite, affluent, self-assured, slim, single male, 40-50, for conversation, friendship, possible relationship. Bio/phone/photo. NYM T059.

Very Attractive, Woman MD—Late 30's, slim, spirited, warm, humorous, joyful nature, seeks counterpart. NYM L906.

Polka Dots And Moonbeams—Glamorous redhead, successful entrepreneur, early 40's, seeks unique, Jewish, decision-maker and risk-taker, early 40's-mid 50's, ready, willing, and able to travel, explore life, meet, greet and share delicious new experiences with delightful class A lady. Non-smoker, good gin rummy player preferred. NYM L875.

Traveling Philosopher—And business person, looking for thinking, successful, attractive woman, 22-30, who likes to enjoy life. Want to explore relating and sharing life with man who lives in FLA. and commutes to NY? Please send creative, thoughtful reply. NYM T036.

Active, Sensitive, Pseudo-Intellectual—37, 5'11", financially secure, male entrepreneur/attorney, with interests in literature, and the arts, travel, jogging, swimming and skiing, desirous of meeting, creative, intelligent, romantic lady with sense of humor and self-confident, for magical, mystery relationship. Photo/phone. NYM L878.

Special Lady, 31—Too modest to sing her own praises, seeks man with same, quality and the ability to laugh at this state of affairs, 35-45. Photo/bio/phone. NYM L911.

Pretty, NJ Lady—5'8", 150, 38. Desires handsome, brainy man, 30-44, loving, friendship, outdoors fun. NYM T033.

Tall, Handsome, Professional—24, lively, Jewish. Seeks pretty lady for caring relationship. NYM T031.

Strictly Personals ads continued on next page.

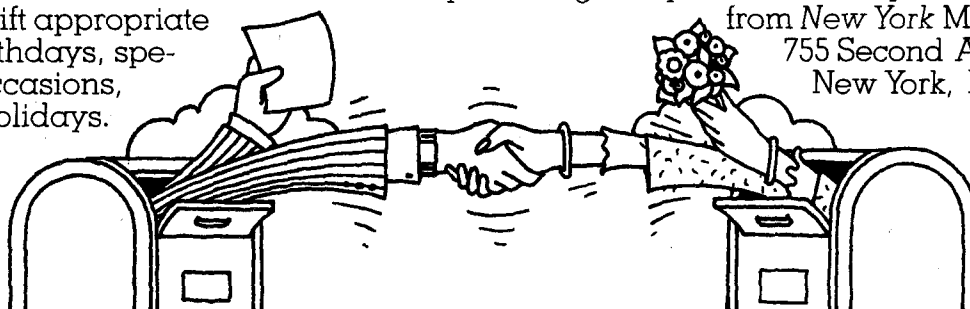
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Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

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STRICTLY PERSONALS

Divorced, Attractive Psychotherapist—Loves tennis, skiing, scuba diving, theater, etc., seeks sensual, supportive, successful, sensitive, sports-loving man, 40-50. NYM M928.

In Search Of—An intelligent, sensitive man, 35-45, who can appreciate a fun-loving lady, with a serious side. I'm an attorney, 38, attractive, slender. Photo/ note/phone. NYM M929.

Blue Eyes, 6'—Attractive, professional male, 25, Jewish, sensitive who enjoys dancing, athletics, sunsets, and the theater, seeks Jewish woman, 21-30, for lasting romance, no drugs. Note/photo/phone. NYM T056.

Beautiful, Warm, Vivacious—Brunette, shapely, fit, athletic, 5'5". Bright professional, 24, who loves nature, sports and the arts, seeks rugged, handsome, intelligent, successful, humorous, down-to-earth, Jewish man, 26-33. Phone/photo. NYM T057.

Striking, Classy Lady—26, tall, slim, seeks Jewish man, 28-40, over 6', handsome, successful, bright. Phone, photo, note. NYM T058.

Attractive Clinical Psychologist—39, warm, funny, successful, happy, seeks very pretty woman, under 34, for serious relationship. Photo please. NYM M930.

Sparkling Green-Eyed, Brunette—Pretty, independent, successful, romantic, adventurous, seeks attractive, Jewish male, 35-45, sane, successful, playful, for committed relationship. Photo. NYM L885.

Widow Unencumbered, LI—Looking for retired, professional gentleman, 68-75. NYM L886.

Classical Musician, Composer—Famous in England, 35, British, very good-looking, charming, intelligent, seeks extremely successful lady. NYM M931.

Meet Mr. Terrific!—Successful, exec, 51, widower, seeks, beautiful, Christian woman, 30-40, charm, class, non-smoker. Bio and photo. NYM M932.

Pretty, Articulate, Vigorous—Well-shaped, successful, writer/businesswoman, 41, seeks, tough-minded, tender-hearted, attractive, un-married, whimsical man, for passionate relationship and possible family in my penthouse or yours. PO Box 6467, NYC 10150.

Hi! Warm, Sane, Gentleman—Successful professional, Jewish, 39, good sense of humor, wants a real permanent relationship with bright, professional, very pretty, and trim woman, 28-38. NY/NJ. Letter, please, photo, optional. NYM L887.

I Enjoy All—NY has to offer, but the city's more fun when there's a woman to share it. I'm 43, tall, widely-traveled and enjoy theater, cooking, long walks, good conversation, and a sense of the ridiculous. Why not write? Photo appreciated. NYM L889.

Sincere, Classy, Terrific Lady—I look and act younger than my 49 years and I love to laugh. I'm seeking a real gentleman, sincere, attractive, fun-loving and very successful, 48-58, NY or CT. Bio, photo, phone, please. PO Box 1414, Fairfield, CT 06432.

Attractive, Italian Lady—35, seeks virile, caring, man 29-40, for special relationship. Photo/bio. NYM L890.

Pretty, North NJ Professional—Green-eyed blonde, 5'3", 39, trim, articulate, sensitive, divorced with no children. Seeks erudite, affluent, self-assured, slim, single male, 40-50, for conversation, friendship, possible relationship. Bio/ photo/photo. NYM L891.

A Catch-Do You Love Kids—I do and am ready to make one secure man very happy, 28-34. NYM L892.

Sound Mind, Sound Body—Tall, energetic, cultured, Jewish lawyer, 32, seeks bright, adventurous, athletic, non-smoker lady, 5'5"plus, 24-32. Photo. NYM L893.

Bright, Beautiful, Funny—Red head, 37, slim, who loves Springsteen, ballet and driving on country roads, wishes to meet a tall, slim man, 32-42, with a good sense of humor and capacity to love. Note/photo/phone. NYM M933.

Slightly Intellectual Lady—Still capable of turning heads wants to have a new man in her life. Must be accomplished, over 48, over 6'. Interests include not watching TV, thinking, talking and doing all the fun things New York can offer. NYM T037.

Enough Is Enough—(Work). Attractive man, psychologist, ex-rock singer, good sense of humor, 39, 5'10", slim, light smoker. Seeks warm, genuine, slim, attractive woman, 27-39, 5'5"-6", to enjoy life. No children, please. Facial photo. NYM T038.

English Gentleman—Tall, good-looking, well-educated, traveled worldwide, now living New York, seeks attractive, slim, refined lady, under 40, for true friendship. Photo/photo/note, please. NYM T039.

Pretty, Bright, Successful—Independent, Jewish lady, 59, widowed, seeks intelligent man with good sense of humor to share dinner, theater and good conversation. Please send note. NYM T040.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine

College Professor, 41—Enjoys life, nature and Fire Island. Light-skinned, sincere and financially secure. Seeks adventurous, sensuous woman for lasting relationship. NYM T041.

5'2", Eyes Of Blue—Adorable LI lady, 23 years and Jewish, looking for someone very special, who is tall, Jewish and well-educated. Respond with photo/phone. NYM T042.

Kind, Considerate, Warm—Affectionate Jewish male, 47, enjoys people, theater, movies, the beach and lazy weekends. Photo/photo, optional. NYM M925.

Petite, Pretty, Athletic—Manhattanite, 39, seeks sincere, successful, fun-loving man. Photo/phone. NYM L880.

Attractive Male Writer—Late 40's, healthy of mind, body and spirit, maturely wise, seeks female counterpart, 30-45, for compatible, sensual, romantic relationship. NYM L884.

Gregarious, Handsome Male—28, seeks single, professional, Jewish female, 24-30 with sharp wit. NYM M926.

Male, 6', 42—Good-looking, wealthy. Works hard, wines, dines, cooks, reads, laughs and jogs. Likes politics, computers, art but not TV. Half Italian. Not materialistic or trivial. Wants to meet a professional, active woman. NYM T043.

I Love Golf—Country club living, sports, theater, music, dancing, travelling, dining and good conversation. If you're a Jewish man, under 52, with like interests, take a chance and answer this ad. NYM M927.

Handsome, Jewish Chiropractor—Tall, athletic, warm and witty, 26, seeks attractive, sincere, non-smoking female with good values for lasting relationship. Photo/phone. NYM T044.

Wall St. Writer—LI female, 34, seeks tall, witty, secure male, 30-45. NYM T045.

Handsome Lady, Slim, Athletic—Successful, professional, diverse, cultural interests, divorced, Jewish. Seeking compatible, distinguished, Jewish gentleman, 50's, for friendship, possible relationship. Photo/bio/phone, please. NYM T046.

Don't Bother To Reply—If you support Reagan. Bright, attractive woman seeking intelligent male friend to 60. NYM T047.

Half-Tamed Kate—Seeks impetuous, indulgent Petrucchio. Photo, phone, please. NYM T048.

Sensitive, Reasonable Man, 40—Interests include the arts, tennis, flea markets, seeks sexy, thin, leggy Christian woman to share. Photo/photo/bio. NYM T049.

Bright, Humorous Man—30, White, LI, Christian, like music, books, walks and non-smoking woman, 24-32. Photo/bio. NYM L881.

Ardent Zionist—Rare, beautiful widow seeks fine, loving husband. NYM T050.

Sincere, Jewish Guy—29, 5'6 1/2", blonde/blue, thin, athletic-build, recent MD graduate, seeks pretty, petite, together Jewish female. Photo/bio. NYM T051.

Wholistic Woman, 26—Seeks sensitive, fun-loving, successful man who is appreciative of the little things that make a difference in life. Be a non-smoker and over 5'8", 27-40. I enjoy gymnastics, outdoors, fine dining, and dancing. Photo, phone, letter. NYM T052.

Warm, Very Pretty Woman—Divorced, 39, playful, with positive outlook, great sense of humor. Seeks single, secure man, 36-48, ready for honest, sharing relationship. Your kids are a plus. Bio/phone. NYM T053.

Attractive And Loving—Old-fashioned male, 26, seeking a female with congenial spirit for a serious relationship. Photo, please. NYM T054.

Footloose And Fancy Fifty!—Looking for a friend. A gentleman who likes theater, travel and tennis; conversation, concerts and friendship, who is well-educated, warm and witty. NYM T055.

Savainian Textile Designer—46, single, Manhattanite, attractive, skier, sailor, seeks compatible man. Bio/photo. NYM L882.

Attractive, Compassionate Widow—40's seeks intelligent, energetic, Jewish counterpart, for long walks, talks, and fun relationship. Photo/bio/phone. NYM L894.

Look No Further—Very handsome, very athletic, male, MBA, 27, 5'10", ambitious and secure, seeks beautiful, bright, professional female to share, a great summer, and even better fall, and maybe more. Bio/photo/phone. NYM L895.

Seeks Pretty Woman—25-32, loves salt water fishing. Cottage, 28' boat in Montauk. Photo/phone. NYM L896.

Wanted: Attractive Man Friend—Mature, intelligent, assertive, sensual, with time to share, by: 5'2", blonde, green-eyed career woman, who swims on rainy afternoons. Relationship desired. Note/photo/phone. NYM M937.

Ready-Set-Go—Am I really doing, this? Special, Jewish, female, 33, bright, slim, attractive, seeks stable mate: intelligent, sincere. Exchange bio/photo. Here's to us! NYM L897.

New Age Female—26, professional, appealing, reads Whole Life Times, seeks male counterpart, 26-35. NYM M939.

My Ideal Man—30-38, tall, dark, charismatic. Personality, big heart, a man to respect. A top exec, a fit outdoorsman who too, enjoys fastlane NYC. This green-eyed gem, 29, 5'7", Jewish exec, still believes in fairy tales. NYM L898.

Good-Looking, Articulate—6'1", divorced, successful, warm, romantic, widely published, Ph.D, Jewish, extremely young-looking, 52, good sense of humor. Loves classical music, jazz, theater. Plays tennis better than average, skies a bit. Lives in Manhattan and East Hampton. Wants to share his wonderful life with attractive, sensual, emotionally mature, bright woman, 25-34, having gentle temperament, to build strong, loving relationship, and family. No reply without photo/ phone. L899.

Unique And Very Attractive—Cultured, Cosmopolitan, Asian woman, tennis player and swimmer, gourmet cook, artistically-musically inclined, career in design, financially independent, with suburban home, is embarking on an adventure to find, one compatible mate, around 35-45, about 6', clean-cut, very attractive of "spring or summer" coloring, financially successful, highly educated, possessing solid character, bright personality, for a loving relationship. Note/photo. NYM L900.

"Isn't It Romantic"—Like play, pretty, Jewish, Harvard. Unlike play, sweet, 22, corporate trainee, interested in marriage. Tryout for bachelor needs character, credentials. NYM M940.

Successful, Delightful Professional—Enjoying life, sharing and caring. Seeks woman in 30's, with class, humor, brains, charm, and similar interests; travel, theater, tennis, fine food, warmth, and a solid relationship. Photo/phone. NYM M941.

Catch Of The Day—Sounds fishy but there really is an unattached, handsome, witty, smart, fun-loving, sharp, trim, 5'8", 39-year-old male out there. If you're very pretty, bright, 28 to 39, and if conversations, ideas and hysterical laughter are a few of your favorite things, let's see what happens. Photo/letter. NYM J564.

STRICTLY PERSONALS

LI Physical, Manhattan Mental—Attractive, bright, witty, successful, 24, Jewish professional woman, seeks successful, career-minded man, for a caring and sharing relationship. No allergies to commitment please. Note/photo, (photo optional). NYM M943.

Attractive, Slim Lady—42, warm, energetic, intelligent, seeks Jewish professional man, for sincere, romantic relationship. Note/photo/phone. NYM M944.

I Like Me—Not ego for I spent my life just building a law practice, going thru a bad marriage and although successful in business, I just survived. Finally after 3 years of divorce and 2 of growth, I really like life and my place in it. I am 40 and finally know how to share and care. Please respond about yourself with your number so that I may meet my "perfect lady" to stand by my side to both face and enjoy life. NYM L901.

Good-Looking, Well-Dressed—Oriental male MD, 41, 5'9", slim, warm, sensitive, seeking pretty, intelligent, slim, elegant, worldly female, to share concerts, fine food, travel, and intelligent conversation. Serious relationship, leading to marriage and family. Photo/phone. NYM M945.

Single Man, 29-35—Would you like to meet an attractive, LI professional, 29, with varied interests, for sincere relationship? Phone/photo. NYM M946.

A Cute Puppy—Jewish male, 28, good-looking, sense of humor, loves music, sports, seeks petite female, 24-30, with similar traits. Bio/phone. NYM M947.

Strikingly Attractive, Tall—WASPette, 38, veteran of foreign wars, have job in Wall St. woods, would love to meet witty, worldly man, who appreciated Randy Newman, Bill Forsythe and/or likes to dance. NYM L903.

Sentimental Romantic—Cries at old movies, yells for the Knicks, ardent traveller, loves beach, music, museums, theater. Jewish woman, tall, 50ish, bright, thoughtful, seeks happy, energetic, intelligent, successful man, for, friendship/romance. Note/photo. NYM M942.

Attorney/Corporate CEO—28, divorced with young son. I'm a handsome, romantic, funny, and very creative man, with conservative values, and Jewish. You're a sensitive, nurturing beauty, with a heart of gold, an easy smile, and a playful streak that contrasts with your business suit. JD a place. Bio/photo, will reciprocate. NYM M936.

Voluptuous, Sexy Female—Executive, former Floridian, beautiful, 33, 5'5", thin but shapely, long dark hair, big dark eyes, affectionate and sensual, seeking Jewish man, 5'10" plus, Manhattanite, 30-46, affluent, affectionate, sports-minded, and ready to make a commitment to the woman of his dreams. Photo/note. NYM L831.

Sexy Smoker—Adorable, bubbly, affectionate, artistic, fun, petite, NJ blonde, loves theater, travel, dining at Lutece, or pizza by candlelight, seeks successful, articulate, affectionate, caring gentleman with classy, 45 plus, for help with Sunday Times Puzzles and for lasting relationship. NY/NJ area. Photo/phone. NYM L912.

Simply Because It's Springtime—I'm in the mood for love. Attractive, professional, single Jewish female, 30, seeks similar man, 30's, for meaningful relationship. Include photo/phone with note. NYM L874.

You Must Remember This—Handsome, successful, Jewish attorney, 6', 175 lbs., athletic, 30's, interests include dance, travel, music, sports and hopefully you. Seeking woman who knows that fundamental things apply as time goes by. Photo, please. NYM L914.

Pretty, Petite, 25—Seeks healthy, wealthy and wise, non-smoking, mensch. Bio/photo/photo, please. NYM L795.

Looking For A Man—Who is interested in developing himself as an individual, who seeks to know his higher self, where warmth, self-love, compassion and love-of-life resides. All these qualities are what he will bring to a relationship. If this ad attracts you, then you attract me. You should be, Jewish, 40-48 and non-smoking. NYM M910.

ANNOUNCEMENTS

To All My Friends—At NYM. It has been more than grand. There will always be a place in my heart for all of you. I'm proud to have shared in your excellence. Greg.

It Can Work—Pat don't let it end, marry me and enjoy your flowers. Love Neil.

Mr. Blake, May 21—For all that has been, thanks. For all that will be, yes. K.

Reunion, P.S. 65 Bronx—Graduated 1935-45, write. P.O. box 893, Bellmore, NY. 11710.

High Tea-Helmsley Palace—Sat, 5/11, 3pm, both at window tables with our mothers. Please write. NYM L918.

STRICTLY PERSONALS COUPON

Are you intelligent, warm, attractive, Romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving, and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing, and special?

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Use the coupon above or call (212) 880-0732. Rate is \$23 per line, two-line minimum. Add \$15 for NYM Box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0734.

APARTMENTS

East Side Pied-A-Terre—Self-contained studio and bath in large apartment. A-1 luxury building. High floor. View. Nicely furnished. \$650. 212-840-1812.

Very Special Luxury Building—Walk to work from W. 46 St. Beautiful, spacious, 2 bedroom, 2 bath. Sunny, loft-like 1700 square feet. High ceilings, new kitchen. \$2000/month. No fee. 212-724-5313.

Looking For An Affordable—Apartment? Consider Clinton Hill, Brooklyn Height's historic neighbor. Newly renovated brownstone rental apartments designed by award-winning architect, 1-bedroom, 2-bedroom and duplex apartments from \$775/month. No Fee. 718-783-3781 Mon-Fri; 718-783-7423 Sat-Sun.

E. 56th St., Sutton—Designer 1 bedroom, 1 year. \$3,000 month. 201-899-7312.

APARTMENTS TO SHARE

Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

The Classified—Use it to help your business do more business. 212-880-0734.

APARTMENTS WANTED

Attorney Seeks Manhattan Studios—1 bedrooms, furnished, for corporate clients. No fee. 212-517-7559.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

CO-OPS/CONDOMINIUMS

50 West 67 Street—Des artistes block, pre-war duplex, 6 rooms, 15' ceilings, magnificent staircase, 2 fireplaces, details 2 bedrooms and study/3rd bedroom. \$575,000 by owner Marc Winston, 212-599-1100/496-9408.

HOUSE AVAIL/SALE RENT

Stately Staten Island Georgian (1888)—14 rooms. Restoration complete in June. Easy commute. \$245,000. 718-448-5857.

Candlewood Lake, CT—Charming year-round house, marvelous second home. 2 bedroom, 2 bath, private community. 1/2 block to beach. \$142,000. Owner. Principals only. 212-686-7150, 203-534-9966.

SUMMER RENTALS

Nantucket Island—Prime house rentals and sales. 2 week minimum starting at \$1,000 per week. The Maury People. Open 7 days a week. 617-228-1881.

Estate Greenport, LI—Old world elegance, luxury with all summer activities at hand. 914-946-9040 or 914-666-4983.

Madison Ave.—Spacious 1 bedroom apartment available month of Aug. 1 minute from Whitney and Central Park. Quiet block. \$2,500. 212-535-3487.

Montauk At Ocean—5 bedrooms, 4 baths. Bi-weekly. 516-269-6177, 668-5355.

West Hampton Beach—1/2 shares, with pool on bay, age 22-28. 212-245-1645.

Woodstock, NY—New 3 bedroom barn-style on 5 acres with stream and pond. 5/24-9/2. \$6,000. 212-674-6338.

SUMMER SHARES

Westhampton Dream House—On the bay. Large Cape Cod on 5 1/2 acres, own room, long summer. 1 full share left: \$2500 (or 2 halves). Have to see to believe. Call after 7 PM: 212-687-9015.

SUBLETS

Furnished 2 Bedroom—2 bath, terrace, river view. \$2500/month. 212-223-0277.

Charming Chelsea Studio—Apartment with separate kitchen and bathroom. Perfect for 1. Available 7/1/85 for 1 year. 212-691-2859.

NOTICE TO ALL CLASSIFIED ADVERTISERS

NEW YORK Classified will be closed on **Monday, May 27, 1985**, for Memorial Day.

Friday, May 24, 1985 is the deadline for placing ads in the issue dated **June 10, 1985** (on sale June 3rd.).

After this issue, we will resume our regular schedule of deadline every Monday for the issue on sale the following Monday.

Your cooperation is greatly appreciated.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. Rates effective with the January 7, 1985 issue: one-time rate—\$267.00 per inch; two-time rate—\$238.00 per inch per issue; three-time rate—\$220.00 per inch per issue; four-time rate—\$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of 1/4 inch. Extra \$15 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0735. All ads accepted at the discretion of the publisher.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 534

BY MARY ANN MADDEN

"Char-ming," Allows Rex Reed. "I's Explosive!"

"Best Of Year. Spencer Tracy Oscar Winning Natural."

"Risible Indeed": Stanley Kauffmann. Young,

Bright, Uninhibited Sex Involves Neophyte Entrepreneur Staying Solvent."

Above, Review as Acronym. Competitors are invited to select the one- or two-word title of a familiar book, play, or film and provide for same an acronymic review.

Results of Competition 531, in which you were asked for a limerick on a topic bookish or theatrical.

Report: What has become, indeed, of the um, moral fabric of our, uh, society when the report begins to be a repeat? Well, the thing, the most consistent thing about setting poetry, even limericks, is the without-fail appearance of those with the good idea and the tin ear, and those with a bland albeit wholesome poem with perfect scansion. There are, of course, exceptions. And you know who you are out there. But mostly, one tries to fit the idea into the form or the other way about. And avoid the commonplace rhymes of O'Hara, Tara, Tommorra. And Tale, Sail, and Whale. Also, references to the uncompleted "Unanswered Prayers." Our prayer for you is that you are well and happy and never, ever have to judge a limerick contest. Or wrestle a dead alligator.

First Prizes of two-year subscriptions to "New York" to:

Leo Buscaglia's "real"
He knows how to hug and to feel.
A ridiculous fad
But his books sell like mad
(Excuse me, I'm losing my meal).
David English, West Somerville, Mass.

Dear Robert, my love never stops
Though it welters through rises and drops
When I count all the ways
I adore you these days,
I get five. Maybe six. Seven tops.
Chris Doyle, Burke, Va.

There's a tragedy—perfect for Bosco
In the loss of the Hayes and Morosco
An American crime
For the love of a dime,
And, of course, it's been roared at in
Moscow.
Jerry Campbell, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

The youngest Miss Bennet was Lydia,
Whose ways went from giddy to giddia.
In sin though she tarried
She ended up married!
Bet you didn't think she would ... didja?
Roger Dooley, N.Y.C.
sp. ment.: Lorrie Millman, N.Y.C.

"Willie Yeats," warned the preacher John
Donne,
"I implore you and Fred Tennyson
Turn your feet now towards God
And forget about Maud
Who's 'Come into the garden' and Gonne."
Ellen Burr, Truro, Mass.

If "Hamlet," "King Lear," and "Macbeth"
Leave you awed and a bit out of breath
Just remember the Bard
Though he worked really hard
Can't take credit for "Ski Lift to Death."
Maria Tullman, Elmhurst, N.Y.

And Honorable Mention to:

The wolf was a mighty fine huffer
(And also not bad as a puffer).
He leveled the digs
Of the two little pigs
But the third proved consider'bly tougher.
Daniel Sitomer, Merrick, N.Y.

Tom Wolfe? We all loved "The Right Stuff."
But getting through Bauhaus was ruff
Now us radically chic
Read a chapter per week
Of "Bonfire" and can't get enuff.
Jeff Tenzer, N.Y.C.

The stories of F. Scott Fitzgerald
Leave characters often imperiled.
The boys cry, "Not fair!"
When "Bernice Bobs Her Hair";
Her charms she no longer can herald.
Scott Porter, Madison, N.J.

Emma Bovary, once she was kissed
Gave up drawing and tatting and whist.
On her husband she scrimped,
Whilst she painted and primped
Getting ready for that evening's tryst.
T. R. Deem, Ann Arbor, Mich.

In her room, Peter Pan might appear
And he'd ask, "Is my shadow in here?"
Once he shouted with glee,
"Tis my shadow I see!"
(Spring arrived six weeks later that year.)
Peter Filichia, N.Y.C.

There once was a poet named Blake
Who was daft as a holiday cake
His books are an earful,
But those who are fearful
Should settle for "Finnegan's Wake."
Miriam Weiss, N.Y.C.

Don José, in a sweet allegretto
Wooded Carmen, a gypsy coquette. Oh,
She yearned to breathe free,
Voilà tragédie!
He finished her with a stiletto.
Liselotte Laumann, Peekskill, N.Y.

When written by Joyce Carol Oates
Murky prose rates the publishers' votes
Most reviews say "terrific"
Of her output prolific
So "to hell with dissenters," she gloats.
Eileen King, San Francisco, Calif.

Mary Martin could shampoo with flair
When she washed a man out of her hair
In the show "South Pacific"
(It was only terrific)
As no doubt you are fully aware.
Oscar Weigle, Whitestone, N.Y.

While Anderson's play really shined
Its impact today has declined
That's an outcome he guessed
For he made this request:
"Years from now, when you stage this,
be kind."

Don Hauptman, N.Y.C.

Nabokov, as everyone knows,
Is a master of word-playing prose.
His novels should not
Be read for their plot,
Or to second-rate movies transpose.

Ruth Migdal, Brooklyn

Gert Stein's friend Miss Alice B. Toklas
Was as clever as Stein, though she spokelas;
She would much rather cook
Up a stew than a book—
Thus leaving her critics quite joklas.

Robert J. Grode, N.Y.C.

Ms. MacLaine has this droll way of stating
That her world is All Love, and no hating
Due to past lives she's led
And some chats with the dead.
Next her Oscar will be levitating.

John French, N.Y.C.

The prices on Broadway are such
That a guy and a gal may go dutch
Though the show may be grand
How can it withstand
The tickets that cost so damn much?

*J. M. Glick, Kinnelon, N.J.
sp. ment.: Doug Kaye, Atlanta, Ga.*

Wolfgang Amadeus be wary
Be careful. Be cautious. Be chary.
Your fame's without end
Yet we might just attend
What is known now as "Mostly Salieri."

Stuart J. Erwin, Nescopeck, Pa.

Said Mary (née Wollstonecraft) Shelley,
"I've a novel idea in my belly.
A man built in pieces
With bolts at the creases,
And some day they'll show it on telly."

Oliver M. Neshamkin, M.D., N.Y.C.

I simply can't tell you how fond I'm
Of music and lyrics of Sondheim.
Saw his show where Seurat
Paints the Isle de Grande Jatte
Et mon lover et moi had un grand time.

*Peter Morris, Harrison, N.Y.
sp. mention: Lisa Schwartzbaum, N.Y.C.;
Gregory Greenberg, N.Y.C.*

The don had a rash boy named Sonny
Who lusted for sin-tainted money
Tho' Luca had wishes,
He sleeps with the fishes
And Sonny's all gooey and runny.

Richard H. Burke, Ho-Ho-Kus, N.J.

The pace for the race into SPACE
Is detailed and regaled with good grace
By Michener. How well he
Did; better than telly
Depicting the moon ace first place.

Margaret D. Dale, Longmeadow, Mass.

Dan Jenkins does jocks, dissipation,
Golf, football, and cohabitation.
His tone, pure Tex-Mex,
Earns royalty checks
That rival the debt of our nation.

Richard P. Monley, Birmingham, Mich.

O'Toole played Arabian Lawrence
Who for fame had the greatest abhorrence.
Tho' the desert was sandy as
Old Ozymandias
Arabs poured forth in great torrents.

Tom Louis, Dobbs Ferry, N.Y.

A madeleine got him all juiced
His memory then was unloosed
He dug up his past and wrote very fast
Then signed it "Finis. Marcel Proust."

Tom Morrow, N.Y.C.

Renfield, created by Stoker,
In business was surely no joker,
He sold "Drac" an abbey,
A dream. Dank and shabby,
Three cheers for a real estate broker.

James R. Leeds, Garrison, N.Y.

Though a playwright may set highest goals,
His work may be shot through with holes.
Of the play by Poiret,
I shout "Hip Hooray."
For "La Cage," all star-studded, "aux
Folles."

Myrna J. Glick, Kinnelon, N.J.

She wrote of old maids and a vicar
And musty professors who bicker
Tho Pym is her name
The cup's not the same
As none of her people drinks liquor.

Marion R. Hays, Milwaukee, Wis.

The characters wrought by D. Mamet
Are crooks, thieves, and cons—well, the
gamut
Their razor-sharp language
In colorful slang, which
Just never can settle for "damet."

*David M. Kaplan, N.Y.C.
sp. mention: Tony Lang, N.Y.C.;
Murry Hams, White Plains, N.Y.;
Beverly Shapiro, Somers, N.Y.*

"What if," I remarked as I meuss
T.S. Eliot teamed up with Seuss
Then the practical cats
Would all be in hats
And then all of their poems would rhyme.

Debora Newberger, Binghamton, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 534, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 31. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 1—8 issue. Out-of-town postmarks are given three days' grace.

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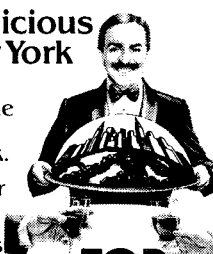
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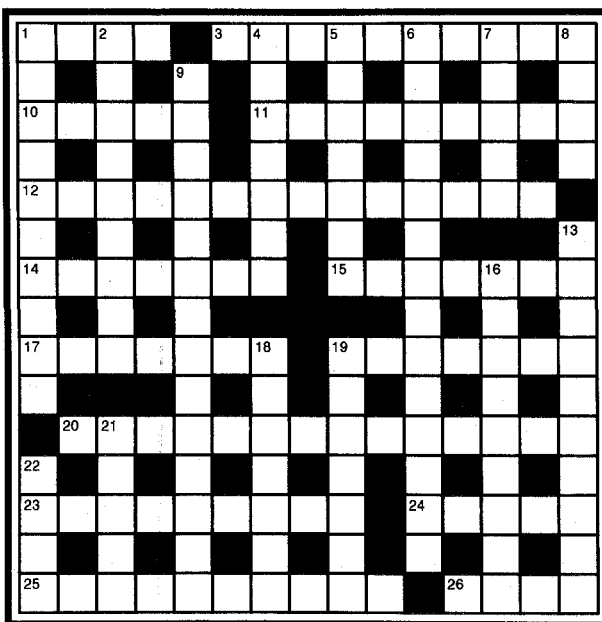
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 If these plans were given back, we would have meat. (4)
 3 Features of the landscape which seem to express a law of nature. (10)
 10 Island in the Pacific or further away. (5)
 11 Menace on the roads discovered dead in a graduate club. (3, 6)
 12 Whereon the would-be starter is wrecked? (8, 6)
 14 Freshly classifies places to stay. (7)
 15 Turned down though reunited? (7)
 17 Desirous of Sallust fulfilling his promise. (7)
 19 If there were no bird, the battle scene would be mine. (7)
 20 Not form a different number in time for attendant. (6, 2, 6)
 23 Gunfire by the lake? (9)
 24 Run for an actor. (5)
 25 It is apparently dangerous to make a call about a woman as a diversion. (3, 7)
 26 (and 8-Down) These show that love and pain are opposites. (4, 4)



Down

- 1 Deride a sea-creature and get in the soup. (4, 6)
 2 They live in the sea but show how the river goes up outside itself. (9)
 4 Walkers playing marbles. (7)
 5 One who provides money is at last in debt. (7)
 6 Tenth starter. (5, 2, 7)
 7 One-day cricket match for the amateur? (5)
 8 See 26-Across.
 9 A few games as a means of wiping out a means of communication. (6, 2, 6)
 13 As a realist I do funny articles. (10)
 16 Eat and drink with a fan. (9)
 18 Real ink turns thinner. (7)
 19 Drug if can be concocted without iron. (7)
 21 Is permitted, we hear, and not in secret. (5)
 22 Dress up as York. (4)

'OXYMORONS': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

- 1 Dating from
 5 Enola Gay's cargo
 10 Prefix for eight
 14 Hull bottom
 19 Diner's guide
 20 "West Side Story" song
 21 "Two owls and —"; Lear
 22 Author Rogers St. Johns
 23 Not very comely
 25 Slogan of 1861
 27 Plunk the strings
 28 Plod
 30 "How sweet —"
 31 Compass letters
 32 Bore a larger hole
 35 Quickly preserved
 39 All ears
 44 Quantity: abbr.
 45 Dallas coll.
 46 Canvas cover, for short
 47 Shultz's predecessor
 48 Peau de —
 50 Journalist Stewart
 54 Disinclined
 56 Continual progress
 60 Venetian painter
 61 Vowel sequence
 62 Alimentary canals
 63 Bitters, e.g.
 64 Toward the mouth
 66 No-seats abbr.
 68 Cry of discovery
 69 GOP member
 70 Iraq's only port
 73 Base runner's failure
 77 Consumers
 79 Mayor before Ed
 80 Gloucester's cape
 81 —relief
 82 Wyatt of the West
 84 Tennis do-over
 85 Pigtails
 88 Sault — Marie
 90 Be enraged
 94 Would-be educator
 97 Generator
 98 Colorado resort
 99 Lamb's pen name
 100 Nocturnal hours, informally
 102 Coffee grind
 103 Lincoln Ctr. edifice
 105 Part of TGIF

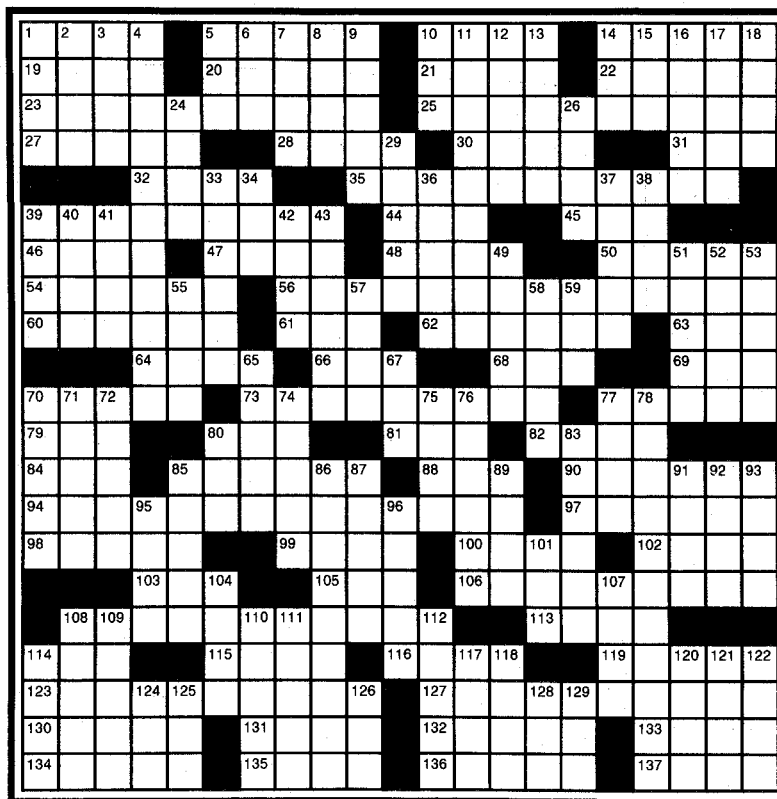
- 106 Lay waste
 108 Anorexic's clothing problem
 113 Wife of Esau
 114 Sunday seating
 115 Cockney's blackjack
 116 Hibernian's land
 119 Soviet range
 123 Bermudas
 127 Start of the end-term ordeal
 130 "Paper Moon" name
 131 Scallion's kin
 132 Morning TV show
 133 Greek cheese

- 134 Towel cloth
 135 Small whirlpool
 136 Harts
 137 Tease

Down

- 1 Elec. units
 2 Spanish muralist
 3 Ace
 4 Ambitious monk
 5 A Vanderbilt
 6 Bonn building
 7 Assns.
 8 Grinding device
 9 — Pigs
 10 Boor
 11 Bligh's adversary
 12 Gear features
 13 "— by land..."
 14 Parisian gala
 15 East of Ore.
 16 River landing
 17 Ohio senator
 18 Facility
 24 Ness's colleagues
 26 Russ. states
 29 Pasture greenery
 33 Parthenon goddess
 34 Farrow of films
 36 Ham it up
 37 D-day beach

- 38 Ethiopian seaport
 39 Rat —
 40 Rikki-tikki —
 41 Waste allowance
 42 Bad habit
 43 Meredith novel, with "The"
 49 Insect: prefix
 51 Type of drum
 52 Girl-watcher
 53 Chirps
 55 Poet Teasdale
 57 Mrs. Charles
 58 Giggler's sound
 59 — Magnon
 65 He played Mr. Chips
 67 Race-fan's stopoff
 70 Wood for rafts
 71 Acts as accomplice
 72 Stacked deck
 74 Coalesce
 75 Leftovers dish
 76 Neighbor of Bruges
 77 Chemistry Nobel, 1934
 78 Squanderer
 80 Prince Valiant's son
 83 — as a doornail
 85 Czech statesman
 86 More than pleased
 87 Asserts, biblical style
 89 Cleveland's lake
 91 Word with avis
 92 Give off
 93 Narc's quest
 95 D.J.'s sample
 96 Societal division
 101 Dam agcy.
 104 Cal or Georgia
 107 Except: Fr.
 108 Sierra —
 109 The deed's his
 110 Peter O' —
 111 "The little toy soldier — with rust"
 112 Sorts through
 114 Machination
 117 Mob scene
 118 Brunnhilde's mother
 120 From scratch again
 121 After sol
 122 Louver
 124 Needlefish
 125 Stallone's nickname
 126 Kind of diver
 128 Droop
 129 Cobb and Hardin



MERIT

ULTRA LIGHTS

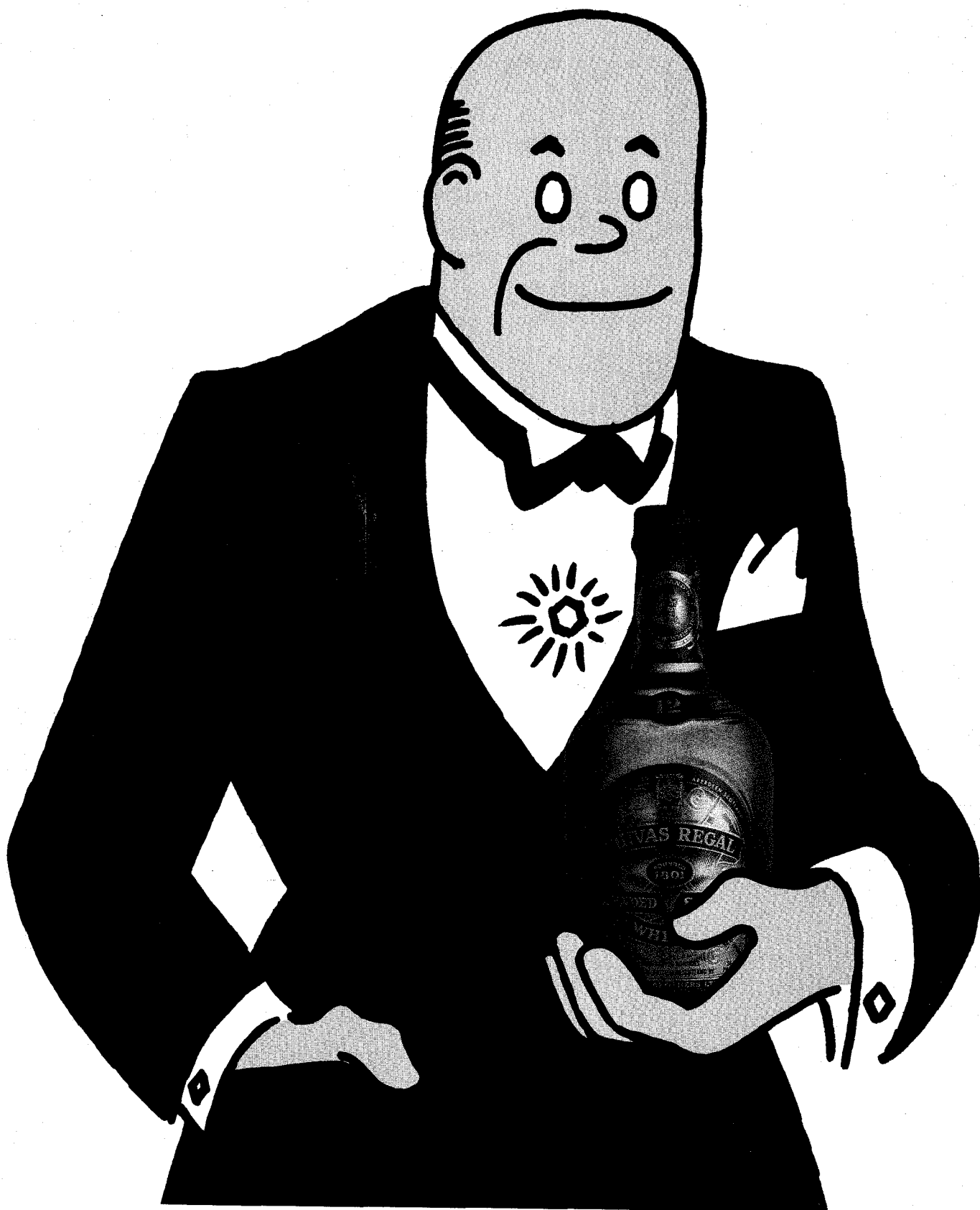


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Kings: 5 mg "tar," 0.4 mg nicotine av. per cigarette. FTC Report Feb. '85.



**What else would you give
a special Daddy for Father's Day?**

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